

Superfan
Discovers
Van Gogh
page 12

KC PITCH

The Best
(And Worst) Of

88

JANUARY 1989

KANSAS CITY'S ENTERTAINMENT MAGAZINE

ISSUE 98

FREE

page 4

Fine Arts Forum



page 16

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News

In case you haven't heard, Kansas City is hunting for any locals who can fit the bill as the best musician in town. The Lone Star recently held a six-week contest in order to crown the king guitarist of Kansas City. After six consecutive Mondays of competition, Robby Saint was honored as the best guitar picker in town on December 19. Saint was presented with a Kramer Focus 1000 guitar for his handiwork.

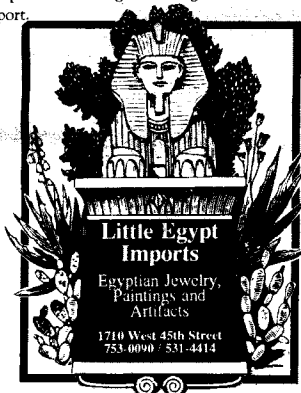
Runners up to the title were: Eddie Pruitt, second; Bill Meese, third; Brian Ruskin, fourth; and Brian Sullivan, fifth.

According to the Lone Star's Steve Conklin, the venue will host a five-week competition to crown the best area bassist in January, and another guitar competition will be held for eight weeks in February.

Judges for the guitar playoffs were: Steve Conklin, Joel Hornbostel, United Entertainment; Jim Kilroy, the Banjai; Pat Jones, World Live Music; and Joe Pascarelli, 4 out of 5 Dentists.

It seems that by now, most hot spot nightclubs in town have wrapped up the market for weeknight entertainment. The only vacancy has appeared to be Tuesdays. Now you can mark your travel log with the Hurricane, which has announced "Alternative Tuesday."

The venue will use Tuesdays to showcase live alternative talent from around Kansas City. Acts such as the Art Band, Absolute Ceiling, The Mahoots, The Parlor Frogs and Sin City Disciples have damaged the stage in central Westport.



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FLASHBACK

—Captain Kronos

January, 1979

"New Wave" Chart Singles:

1. "My Best Friend's Girl" The Cars
2. "Take Me to the River" Talking Heads
3. "Accidents Can Happen" Elvis Costello

*The Bee Gees followed their "Saturday Night Fever" success with "Too Much Heaven," the first #1 single of the year.

*Number 1 on the album chart was "Briefcase Full of Blues" by the Blues Brothers, Jake (John Belushi) and Elwood (Dan Ackroyd).

*The most requested song on FM radio was, of course, "Stairway to Heaven."

***Superman to the Rescue**—In 1938, he arrived from Krypton in a 10¢ comic book. In January 1979, he came back in a \$35 million movie to save the world once again.

***Dukes of Hazzard**—A new TV show featuring two lusty cousins who throttled around Hazzard County tweaking the nose of the law, successfully incorporated every cliché of the good ol' boy school of drive-in diversion.

***Steel Curtain**—Terry Bradshaw threw four touchdown passes to lead the "Steel Curtain" Steelers to a 35-31 Superbowl victory over the Dallas Cowboys, aka "America's Team."

January, 1969

Top Three Singles:

1. "Na Na Hey Kiss Him Goodbye" Steam
2. "I'm Gonna Make You Love Me" Supremes and Temptations
3. "Touch Me" The Doors

***Switched On Bach**—Ten of Bach's most famous short works—played on synthesizer—became a best selling album, signalling popular embracement of the electronic music vogue present in one form or another since the 1930s.

***White Album**—The most eclectic album of the Beatles career, released in a plain white cover, enters the charts at #1.

***Message in the Music**—Revolutionary rock came above ground as the Rolling Stones opened side two of "Beggars Banquet" with their single, "Street Fightin' Man."

Popular Broadway Plays:

1. Promises, Promises
2. Dames at Sea
3. The Great White Hope

***Incredible But True**—New Year's Day, 1969, Kansas University actually was the Big Eight Orange Bowl representative, losing to Penn State 15-14 on a last minute two-point touchdown conversion.

***A Promise Is a Promise**—Broadway Jo Namath, fulfilling his pre-game victory guarantee, completed 17 of 28 passes to lead the New York Jets to a 16-7 victory over the Baltimore Colts and the first AFL Super Bowl win.

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KC PITCH

"All the news that's fit to pitch."
January 1989 • Issue 98



16 Fine Arts Forum

3 News

4 Best of '88

6 Reviews

8 Radio Report

10 Joe Bob goes to the drive-in

11 Chompin' to please

12 Superfan

14 Profile

15 Steve Skelton

20 Mondo Video

21 Life in Hell

24 January Calendar

31 Weird News

31 Libby Reid

KC Pitch

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Norm Stewart

Head Coach, MU Basketball
Best Albums:

1. "Phantom Of The Opera"
2. Bob James "Ivory Coast"
3. "Fresh Air Christmas Album"

Best Film: The Right Stuff (Pursuing NCAA crowns leaves no time for keeping up with what's new at the box office)

Most Despised: Newspaper reporters



Norm Stewart

Roy Williams

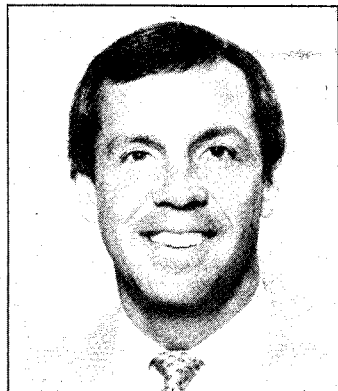
Head Coach, KU Basketball

Best Albums:

1. Whitney Houston
2. Lionel Ritchie
3. Tina Turner

Best Film: Big

Most Despised: NCAA decisions



Roy Williams

Bo Jackson

KC Royals, LA Raiders

Best Albums:

1. Jeffery Osborne "One Love One Dream"
2. Freddie Jackson "Don't Let Love Slip Away"
3. Manhattan Transfer "Brazil"

Best Film: Fatal Attraction

Most Despised: "People who don't respect athletes when an athlete doesn't reach the fans' expectations."

Chuck Nasty

DJ, KBEQ

Best Albums:

1. "The Traveling Wilburys"
2. Steve Winwood "Roll With It"
3. Van Halen "OU812"

Best Film: Fatal Attraction

Most Despised: Jessica Hahn's boob job

Tom Leathers

Publisher, Squire Publications

The Best (And Worst) Of

Best Albums:

1. Whitney Houston "Whitney"
2. Diana Ross "Red Hot"
3. N.A.

Best Film: Midnight Run

Most Despised: Finding out my cat Spats behaves in the same way after he was neutered as before.

Ed Bieler

Superfan, KCMO, KC Pitch

Best Albums:

1. South Pacific Goes To London
2. Michael Jackson "Bad"
3. Anything Willie Nelson recorded

Best Film: Moonstruck

Most Despised: Read my column!

Bruce Demming

Operations Mgr., KXXR Radio

Best Albums:

1. Def Leppard "Hysteria"
2. Midnight Oil "Diesel And Dust"
3. INXS "Kick"

Best Film: They Live

Most Despised: Boring radio

Bob Butler

KC Star Arts and Entertainment Editor

Best Albums:

1. Johnny Clegg and Savuka "Third World Child"
2. Richard Thompson "Amnesia"
3. Van Morrison and the Chieftains "Irish Heartbeat"

Best Film: Babette's Feast

Most Despised: Watching a preview performance of Peter Allen in "Leggs Diamond" on Broadway.

Robert Trussell

KC Star Arts and Entertainment Writer

Best Albums:

1. John Anderson "10"
2. John Hiatt "The Slow Turning"
3. Los Lobos "La Pistola y el Corazon"

Best Film: The Thin Blue Line

Most Despised: Seeing a man throw up into his nacho tray at the Monsters of Rock.

Brain McTavish

KC Star Nighthawk

Best Albums:

1. The Traveling Wilburys
2. Brain Wilson
3. They Might Be Giants "Lincoln"

Best Film: Rainman

Most Despised: Listening to Bob Trussell's explanation of his most despised thing.

Chris Lester

KC Star, Real Estate Editor

Best Albums:

1. Public Enemy "It Takes a Nation of Millions To Hold Us Back"
2. Sonic Youth "Daydream Nation"
3. Jane's Addiction "Nothing's Shocking"

Best Film: Robocop, on video

Most Despised: That this year ever happened. It was a cultural low point.

William McGlaughlin

Conductor, KC Symphony

Best Albums:

1. Glen Gould "Goldberg Variations of Bach"
2. "B.B. King at the Cook County Jail"
3. Mahler "Kindertotenliet with Katherine Ferrier and Bruno Walter"

Best Film: N.A.

Most Despised: Presidential campaign

Dave McQuitty

President, United Entertainment

1. K.D. Lang "Shadowland"

2. R.E.M. "Green"

3. Midnight Oil "Diesel and Dust"

Best Film: Didn't go to one movie

Most Despised: The theft of my Jeep with 22 shirts, a suit and two pairs of boots.

John Triggs

Manager, London's

Best Albums:

1. Ricky Van Shelton "Loving Proof"
2. Foster and Lloyd
3. INXS "Kick"

Best Film: Everybody's All American

Most Despised: The drought



Lili Bliss

Rev. Dwight Frizzell

BCR legend and philosopher

Best Albums:

1. Hermento Pascoal and Grupo "So Nao Quem Nao Quer"
2. Henry Threadgill "Easily Slip Into Another World"
3. Karlheinz Stockhausen "Donnerstagaus Light"

Best Film: Wings of Desire

Most Despised: ABBA didn't get to popularize more Aka pygmy hits.

Saul Tucker

Pennylane's music guru

Best Albums:

1. Nanci Griffith "One Fair Summer Evening"

2. Tracy Chapman

3. Melissa Ethridge

Best Film: Willow

Most Despised: The Golden Throats "the worst piece of junk released in recent memory."

Stephen Simpson

Tivoli Theater

Best Albums:

1. Cocteau Twins "Blue Bell Knoll"
2. Ziggy Marley "Conscious Party"
3. Jimi Hendrix "Radio One"

Best Film: Wings of Desire

Most Despised: Hitting a log with a water moccasin on it and capsizing during a lightning storm on the Norfolk River.

Jeff Chabon

Manager, Sandstone

Best Albums:

1. Midnight Oil "Diesel and Dust"
2. Information Society
3. Hugo Largo "Drum"

Best Film: Milagro Beanfield War

Most Despised: Barishnikov's cancellation at Sandstone

Mike Allmayer

Guitarist and vocalist, Pedal Jets

1. Gun Club "Mother Juno"

2. Jean Paul Sartre "Experience 'Love Songs'"

3. Dinosaur Jr. "You're Living All Over Me"

Best Film: Wings of Desire

Most Despised: "Our lawyers told us not to talk about it anymore."

Tiui McGuire

Concert promotions, KJHK

1. Girl Trouble "Hit It or Quit It"

2. Dinosaur Jr. "Bug"

3. Pedal Jets "Today, Today"

Best Film: Wings Of Desire

Most Despised: People behind the change at KJHK

Mardi Mitchell Silva

President, Capitol Tickets

1. Sade "Pride"

2. Lantz and Spears

3. Sting "Nothing Like The Sun"

Best Film: The Last Emperor

Most Despised: Putting Jim and Tami-Faye Baker's concert on sale

Chuck Haddix

Jazz DJ, KCUR radio

Best Albums:

1. Willie Dixon "Hidden Charms"
2. James Harmon Band "Extra Napkins"
3. Charlie Parker "Complete Verve Recordings"

Best Film: Bird (only movie I saw)

Most Despised: 1988 presidential election

Lindsay Shannon

Blues DJ, KCFX radio

Best Albums:

1. James Harmon "Extra Napkins"
2. Sam Meyers with Anson Funderburg and the Rockets "Sins"
3. Phillip Walker "Blues"

Best Film: Who Framed Roger Rabbit

Most Despised: The closing of Back Forty Record store in Oxford, Mississippi.

Mark Edelman

Director, Theater League

Best Albums:

1. Chess Soundtrack
2. Chris Issac
3. R.E.M. "Green"

Best Film: Didn't make it to the movies

Most Despised: 1988 presidential campaign

Chris Fritz

President, New West Productions

Best Albums:

1. Terence Trent D'Arby "Hardline"
2. U-2 "Rattle and Hum"

3. Steve Winwood "Roll With It"

Best Film: Beetlejuice

Most Despised: Rise of the white supremacist movement

Corky

Corky's Records

Best Albums:

1. Bob Neuwirth "Back to the Front"

2. Van Morrison and the Chieftains "Irish Heartbeat"

3. Merle Haggard: "Chill Factor"

Best Film: The Manchurian Candidate

Most Despised: The death of Roy Orbison

Ray Velasquez

DJ Extraordinaire

Best Albums:

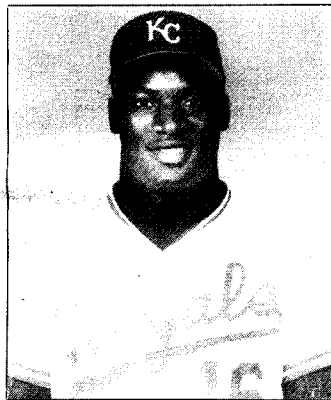
1. Public Enemy "It Takes a Nation of Millions To Hold Us Back"

2. Steetsasonic "In Full Gear"

3. Jack The Tab "Original UK Acid Dance Freak Beats"

Best Film: The Unbearable Lightness Of Being

Most Despised: The American Right (e.g. Reagan, Bush, Quayle, PMRC)



Bo Jackson

Jeanne Beechwood

Producer, Martin City Melodrama

Best Albums:

1. Bernie Krauss "Jungle Shoes"

2. Aretha Franklin "Respect"

3. Sam the Sham and the Pharoahs "Little Red Riding Hood"

Best Film: Big

Most Despised: The firemen tragedy

Bob Rohlff

General Manager, Starlight

Best Albums:

1. James Taylor "Never Die Young"

2. Livingston Taylor "Life Is Good"

3. Mannheim Steamroller

Best Film: Moonstruck

Most Despised: Knowing that I was the only guy in Kansas City hoping it wouldn't rain.

Brett Mosmann

Manager, the Bottleneck

Best Albums:

1. House of Freaks "Monkey on a Chain Gang"

2. Hothouse Flowers "People"

3. Drivin' 'n' Cryin' "Whisper Tames The Lion"

Best Film: Big

Most Despised: The Hickoids' passing out on stage

Jim Elliott

Owner, Blayne's

Best Albums:

1. Steve Winwood "Roll With It"

2. John Cougar Mellencamp "Lonesome Jubilee"

3. The Traveling Wilburys

Best Film: Moonstruck

Most Despised: The ever-increasing sale of crack and cocaine in Kansas City

Jim Kilroy

Publisher, Banzai

Best Albums:

1. Metallica "...And Justice For All"

2. Judas Priest "Ram It Down"

3. Bullet Boys

Best Film: Eight Men Out

Most Despised: The handfull of bands that play the same two or three clubs within a block of each other in Westport, month after month...

Susan Levinson

KU Student Special Events

Best Albums:

1. Tracy Chapman

2. Def Leppard "Hysteria"

3. George Michael "Faith"

Best Film: Die Hard

Most Despised: NCAA probation of Jayhawk Basketball

Pam Whiting

DJ, KLSI radio

Best Albums:

1. Van Morrison and the Chieftains "Irish Heartbeat"

2. Talking Heads "Naked"

3. Terence Trent D'Arby "Hardline"

Best Film: Big

Most Despised: Dan Quayle

Lili Bliss

News Anchor, TV 5

Best Albums:

1. Carly Simon "Coming Round Again"

2. Elvis Presley "Greatest Hits, Vol. 1"

3. Elvis Presley "Greatest Hits, Vol. 2"

Best Film: Married to the Mob

Most Despised: Morton Downey, Jr.

Bill Maas

Kansas City Chiefs

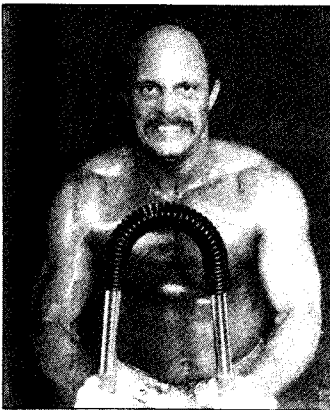
Best Albums:

1. Bruce Springsteen "Tunnel of Love"

2. INXS "Kick"

3. Robert Palmer "Simply Irresistable"

Best Film: Die Hard



Chuck Nasty

Most Despised: The Chiefs' record and getting injured

Jan Fichman

Owner, Seventh Heaven

Best Albums:

1. Max Groove "Center o' Gravity"

2. Bob James "Ivory Coast"

3. Tracy Chapman

Best Film: Die Hard

Most Despised: Where do I start?

Traci Hetley

Advertising Mgr., Seventh Heaven

Best Albums:

1. Sinead O'Connor "The Lion and the Cobra"

2. They Might Be Giants "Lincoln"

3. 10,000 Maniacs "In My Tribe"

Best Film: Die Hard

Most Despised: Living with a psychotic roommate

Ellen Gerdes

Promotion Director, KY102

Best Albums:

1. Sinead O'Connor "The Lion and the Cobra"

2. 10,000 Maniacs "In My Tribe"

3. U-2 "Rattle and Hum"

Best Film: Aria

Most Despised: When Oral Roberts hid out in a prayer tower and begged for \$8 million.

Monica Nightingale

DJ, KPRS

Best Albums:

1. BeBe & CeCe Winans "Heaven"

2. New Edition "N. E. Heartbreak"

3. Anita Baker

Best Film: Rain Man

Most Despised: Jim and Tami Bakker

Kathi Page

Promotions Director, KFKF

Best Albums:

1. Randy Travis "Old 8x10"

2. Rosanne Cash "Kings Record Shop"

3. George Strait "If You Ain't Livin' You Ain't Lovin'"

Best Film: Eight Men Out

Most Despised: Dolly Parton's TV show

Ted Mankin

Jam Productions

Best Albums:

1. John Hiatt "The Slow Turning"

2. Pixies "Surfer Rosa"

3. Mysterious Voices of Bulgaria Vol. 1

Best Film: Mississippi Burning

Most Despised: The continued consolidation of the music business at the expense of the artist's own decisions.

Richard King

The Blue Note, Columbia, Mo.

Best Albums:

1. Michelle Shocked "Short, Sharp, Shocked"

2. Poi Dog Pondering

3. Ben Vaughn "Blows Your Mind"

Best Film: Any Rambo movie

Most Despised: Cool British dance bands with nice hair.

Jerry Harrington

Owner, Tivoli Theatre & Video

Best Albums:

1. Blow "Venus and Adonis"

2. DrArne at Vauxhall Gardens

3. Womack & Womack "Conscience"

Best Film: The Thin Blue Line

Most Despised: Formerly talented American independent filmmakers making Hollywood deck like "School Daze" and "Eight Men Out."

continued page 28

FIRM PRODUCTIONS

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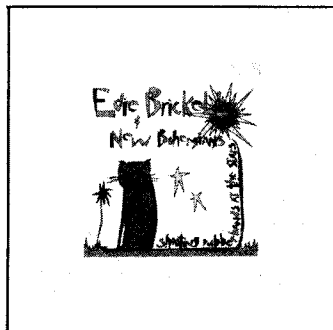
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Reviews

Edie Brickell, Cowboy Junkies, Marly Marl, Eric B. & Rakim



EDIE BRICKELL AND NEW BOHEMIANS
Shooting Rubberbands at the Stars
Offbeat 24182

Edie Brickell claims she's not aware of too many things. She focuses on details of personal reflections rather than self-righteous revelations. She paints a mosaic portrait of simplicity and beauty. She knows what she knows, if you know what she means.

"Shooting Rubberbands at the Stars" is the first release by Edie Brickell and the New Bohemians, a Dallas-born and based fivesome who weave the lost (but slowly returning) art of traditional folk while clinging to the contemporary rock and roll label. Edie & Co. know what they know—a refreshment among a whole slew of bands these days who think they know more than they really do. Under the loosely guiding hand of producer Pat Moran (Robert Plant), their debut effort comes through the back door and slowly takes one by surprise in clear, concise statements.

Edie's natural earthiness is apparent both lyrically and vocally. Much like the approaches of Suzanne Vega and Tracy Chapman, Edie confronts, rather than manipulates her emotions. The album content revolves around central issues—relationships, self-concepts, frustrations and loss of identity—in terms that the listener absorbs rather than deciphers.

True to the roots of folk-rock music, "Shooting Rubberbands..." is almost grass roots in its delivery. Acoustic and electric strumming runs throughout, along with the solo loop associated with "I Know What I Know," now running rampant on the airwaves. Even a jumping banjo

kick here and there is included in the package, blending an offbranch of their native Dallas roots with the character of their folkish hybrid style. While thriving on the unpretentious beauty of the band's persona, Edie herself can afford her message of naturalness.

While some of the material on "Shooting Rubberbands..." may be radio-suitable, the album should remain somewhat obscure to the general public. Granted, the lyrics are clear, precise and straight forward, but the elementary nature of the neo-folk movement doesn't lend itself well to mass popularity. Whether this album is a token to their individual style or a mark against their thrust toward stardom is not clear. Whatever the case, "Shooting Rubberbands at the Stars" is remarkable in a way that reminds us music can be airy and listenable while making an overlooked statement about the most obvious things in life.

—Kevin Robbins



COWBOY JUNKIES
The Trinity Session
NCA 58568

Since bringing home "The Trinity Session," I just can't seem to get it off my turntable. It's a hypnotic, suffocating record that grabs your psyche and refuses to let go. Entwining elements of jazz and blues with folk and country and western, the Cowboy Junkies have created a lonesome, mournful amalgam of death and dying songs. Some of the characters here sound dangerous, but they all sound frightened and on the edge. When lead singer Margo Timmins sings "Like Willie on the radio, a dozen things are on my mind," you believe her.

"And number one," she continues, "is fleshing out these dreams of mine." Dreams are at the center of what's going on here—scary dreams that make you sweat in your sleep and waking dreams that haunt you, never letting you get to sleep in the first place.

In "To Love Is to Bury," a woman is repeatedly drawn down to the river to visit the spot where her late husband first promised his love, where the two were later married, and where she chose to bury him when he died too young. The traditional folk ballad "Mining for Gold" emphasizes the oppressiveness of life underground, while "Misguided Angel"—about a girl trying to convince her folks that her lover really is a good man to marry—features the chorus "Soul like Lucifer/Black and cold like a piece of coal/Misguided Angel/I'll love you till I'm dead." Her family knows she's making a mistake, and she knows it too—she just can't stop herself. On

"Trinity Session," this cut is as lyrically up-tempo and "happy" as it gets.

Backed by jazz brushing, the sound here is sparse, and, despite their name and usual instrumentation (guitar, steel guitar, mandolin, and occasional accordion), is as much blues in its stylings as it is country. The Cowboy Junkies cover of Patsy Cline's "Walking After Midnight" manages to add a languid, obsessive quality to the lyric that Cline could never muster while still maintaining the dignified control of the original. And their own "Postcard Blues" highlights harp blowing that's straight off a Sonny Boy Williamson record. I want to say Margo Timmins is like a bluesy, c&w torch singer and be done with it, but that still doesn't get across the sound as honestly as I'd like. The Cowboy Junkies sound is like nobody's I've ever heard.

This is a melancholy, oppressive record, but the songs don't wallow in self pity. We just get a slice of each character's mental life at a given moment: scared, questioning, on the line. "I want to make sense of why we live and die," Timmins sings, but she can't find any answers. If like the Junkies, you sometimes feel you have too much weight on your shoulders and way too much on your mind, this record gets at all the right questions.

—David Cantwell

MARLY MARL
In Control Vol 1
Warner Bros./Cold Chillin' 25783

Since coming into his own with his work on Eric B. and Rakim's "Paid in Full," Marly Marl has consistently surrounded himself with a talented troop of rappers who trace their origins back to the old days of park jams. With his presence as the common denominator on this album, the resulting effect not only shows the diversity of the producer's talent, but also the wide variety of new talent in the Warner Bros.' stable. This hot collection of Marl's best new work with the old (though mostly unheard) Bridge Crew makes for a hip-hop sampler with a difference.



Though the album features stand-out cuts by Big Daddy Kane, Biz Markie and Heavie D, the real surprises here spring from the new names. Craig G's "Droppin' Science" and "Duck Alert" are two of the strongest (and funniest) cuts on the album, while MC Shan's "Give Me My Freedom" threatens to put him on the map, once and for all, as one of the baddest, 100% street

continued page 9



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Tuesday, January 10
Kemper arena



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TOUR '89

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Thursday, January 12
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KANSAS

In The Spirit Of Things

Saturday, January 21
Memorial Hall

Radio report

The Sounds of '89

Q104

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3. PHIL COLLINS Two Hearts
4. SHERIFF When I'm With You
5. DEF LEPPARD Armageddon It
6. ANITA BAKER Giving You The Best
7. POISON Every Rose Has Its Thorn
8. KENNY G Silhouette
9. EDDIE MONEY Walk On Water
10. TAYLOR DANE Don't Rush Me
11. DJ JAZZY JEFF & FRESH PRINCE Girls Ain't Nothing But Trouble
12. CHICAGO Look Away
13. BEATLES How Can I Fall
14. WILL TO POWER Baby I Love Your Way
15. TIFFANY All This Time
16. ANNIE LENNOX/A Little Love In Your Heart
17. VAN HALEN Finish What Ya Started
18. MICHAEL JACKSON Smooth Criminal
19. BON JOVI Born To Be My Baby
20. KARYN WHITE The Way You Love Me



The management and staff of KPRS/KPRT Radio would like to wish all of its listeners best wishes for a happy and prosperous new year.

1. ROBERTA FLACK Oass
2. VESTA WILLIAMS Sweet Sweet Love
3. TODAY Him Or Me
4. LEVERT Pull Over
5. BOBBY BROWN Roni

6. NEW EDITION Can U Stand The Rain
7. DONNA ALLEN Heaven Or Earth
8. SHEENA EASTON The Lover In Me
9. Z-LOOKE Can U Read My Lips
10. RENE' MOORE All Or Nothin'
11. KARYN WHITE Superwoman
12. ANGELA BOFILL I Just Wanna Stop
13. KEITH SWEAT Don't Stop The Love
14. CHAKA KAHN It's My Party
15. TONI, TONE, TONY Baby Doll
16. JEFFERY OSBORNE Can't Go Back On A Promise
17. AL JARREAU So Good
18. GERALD ALSTON Take Me Where You Want To
19. EARTH, WIND AND FIRE Turn UP The Beat Box
20. KIARA This Time

WHB AM 71

All oldies... All the time

AM 71 WHB thanks you for your support of the first ever "great KC Cover-Up." Thanks to your warm generosity, hundreds of Kansas City residents weren't left out in the cold at Christmas. Now that 1989 has arrived, look for a contest WHB made famous. The winning begins this month on your oldies station, AM 71 WHB. Now that you know what the top songs of 1988 were, let's go back 30 years for the top 20 songs of 1958.

1. DANNY AND THE JUNIORS At The Hop
2. ELVIS PRESLEY Don't
3. MCGUIRE SISTERS Sugartime
4. SILHOUETTES Get A Job
5. CHAMPS Tequila
6. PERRY COMO Catch A Falling Star
7. LAURIE LONDON He's Got The World In His Hands
8. PLATTERS Twilight Time
9. DAVID SEVILLE Witch Doctor
10. EVERLY BROTHERS All I Have To Do Is Dream
11. SHEB WOOLEY The Purple People Eater
12. COASTERS Yakety Yak
13. ELVIS PRESLEY Hard Headed Woman
14. PEREZ PRADO Patricia
15. RICKY NELSON Poor Little Fool
16. DOMENICO MODUGNO Volare
17. EVERLY BROTHERS Bird Dog
18. ELEGANTS Little Star
19. TOMMY EDWARDS It's All In The Game
20. CONWAY TWITTY It's Only Make Believe

KFKF

Happy New Year! From Kansas City's 10-in-a-row station. January 2-15, take home your favorite album, cassette or compact disc from the Top 94 of '88. Listen at 7:20 a.m. for details.

1. RANDY TRAVIS Deeper Than The Holler
2. THE JUDDS Change Of Heart
3. KT OSLIN Hold Me
4. ALABAMA Song Of The South
5. PAUL OVERSTREET Love Help Those
6. BAILLIE AND THE BOYS Long Shot
7. DWIGHT YOAKAM I Sang Dixie
8. REBA MCKENTRE I Know How He Feels
9. KEITH WHITLEY When You Say Nothing At All
10. JOHNNY CASH That Old Wheel
11. RODNEY CROWELL She's Crazy For Leaving
12. STATLER BROS. Let's Get Started
13. ET CONLEY What I'd Say
14. FORESTER SISTERS Sincerely
15. DAN SEALS Big Wheels In The Moonlight
16. STEVE WARINER Hold On
17. HANK WILLIAMS JR. Early In The Morning
18. SKIP EWING Burning A Hole In My Heart
19. HIGHWAY 101 All The Reasons Why
20. GENE WATSON Don't Waste It On The Blues

KLSI

KLSI invites everyone to join us for a "Thank You Party," Thursday, January, 19th...5 to 8 p.m. The Varsity in Gladstone is the place. Say hello to the staff from KLSI, and let us say "thanks" for listening to #1 for music and fun, 93.3 KLSI!

1. ANITA BAKER Giving You The Best That I Got
2. PHIL COLLINS Two Hearts
3. GEORGE MICHAEL Kissing A Fool
4. KENNY G Silhouette
5. JOHNNY HATES JAZZ Turn Back The Clock
6. BOY MEETS GIRL Waiting For A Star To Fall
7. KIM CARNES Crazy In Love
8. MAXI PRIEST Wild World
9. AL GREEN/ANNIE LENNOX Put A Little Love In Your Heart
10. PM Piece Of Paradise
11. BASIA New Day For You
12. TIFFANY All This Time
13. FLEETWOOD MAC As Long As You Follow
14. SHERIFF When I'm With You
15. BJ THOMAS/DUSTY SPRINGFIELD Theme From Growing Pains

16. BOYS CLUB I Remember Holding You
17. STEVE WINWOOD Holding On
18. DIANA ROSS If We Hold On Together
19. GLENN FREY Soul Searchin'
20. FAIRGROUND ATTRACTION Perfect

Today's Rock'n'Roll.

KXXR

106.5 FM

As the seasons have changed, 106.5 KXXR has kicked into high gear, attracting a bigger audience as each day goes by. We finished October with some very successful events. The KXXR Haunted House, produced in cooperations with the Overland Park Jaycees, was a huge success for a first-time event. The KXXR Halloween Party at the Harris House was also a giant success, finishing up as one of their busiest nights of the year.

The momentum continued in November with "Name It and Claim It," a unique and entertaining contest where listeners identified the prize making a mystery sound...all they had to do was name it and claim it. Several major prizes were given away, including a video camcorder, a shopping spree at Saks Fifth Avenue and a season pass for two for next year's outdoor concert season at Sandstone. KXXR continues to be involved in area concerts and events, presenting shows like Timbuk 3 at the Grand Emporium, Let's Active at the Lone Star and Poison at Municipal Auditorium. KXXR was also involved in the Coors Motor Spectacular at Kemper Arena. John Langan and Mark Patrick of the Morning Deal held a contest and actually had the Bigfoot Monster Truck smash a lucky listener's car.

1. WHITE LION When The Children Cry
2. BAD COMPANY No Smoke Without A Fire
3. BON JOVI Born To Be My Baby
4. INXS Mystify
5. DEF LEPPARD Armageddon It
6. EDIE BRICKELL What I Am
7. ALPHAVILLE Forever Young
8. STEVE WINWOOD Holding On
9. SHERIFF When I'm With You
10. RATT Way Cool Jr.
11. JOAN JETT Little Liar
12. EUROPE Open Your Heart
13. JIM CAPALDI Something So Strong
14. U-2 Angel Of Harlem
15. RANDY NEWMAN It's Money That Matters
16. CHEAP TRICK Ghost Town
17. GUNS & ROSES Paradise City
18. R.E.M. Orange Crush
19. SCORPIONS Passion Rules The Game
20. MIKE & THE MECHANICS Nobody's Perfect

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Details in
Store

continued from page 6

rappers captured on record. But the hands-down honors go to Master Ace and Action for the two coldest cuts. "Eyes on the Prize" makes chillingly vivid the choice between liberty and death. And "Simon Says" may just be the sexiest, most frenzied, party dance jam you'll hear all year.

Another veteran closes the album with a statement for the whole crew. Roxanne Shante, of "No Half-Steppin'" and "Loosey's Rap" fame, takes a nasty jab at J.J. Fad with "Wack Itt." This biting funny take-off on "Supersonic" shows Shante scratching her head and deciding "this must be a fad or a phase that the party people are going through," and she might as well join the crowd and get paid. When she laughs at the end, saying "Maybe they'll even tell me it's Dy-No-Mite," she's letting loose her frustration about a market that catapults some acts to stardom while ignoring others who may be even more talented.

This whole album proves that case for all the musicians that can't seem to get ahead. When music this good isn't being heard, there's definitely something wrong somewhere.

—Danny Alexander

THEY MIGHT BE GIANTS
Lincoln
Bar None 72808

The spectacle They Might Be Giants is appropriately from New York City. Where else but in a cultural melting pot of near insanity could you find such a pair of musicians. The Giants must have consumed huge amounts of caffeine to produce the brain tickling compositions found

on their debut album as well as the much anticipated follow-up.

"Lincoln," the pair's second recording, demonstrates that the sophomore jinx does not apply. Though their first record was not commercial bread and butter, it did open a lot of eyes on the alternative scene. And the follow-up is no disappointment. One look at the cover, which, coincidence or not, is a strange parody on the recent election, and you realize that their timing is perfect. The products on "Lincoln" continue this tradition with songs like "Purple Toupee," which states, "I remember the book depository where they crowned the king of Cuba." Another example of timely thought.

One look at the album cover, which, coincidence or not, is a strange parody on the recent election, and you realize that their timing is perfect. The music on "Lincoln" continues this tradition with songs like "Purple Toupee," which states, "I remember the book depository where they crowned the king of Cuba." Another example of timely thought.

The best songs on the album are vintage Giants material. The first cut is a fast-paced tune called "Ana Ng," which is beginning to pick up some airplay on MTV and seems to have enough hard drive to keep the young viewers interested. "Shoehorn with Teeth" is a cleverly sarcastic tune that is musically and lyrically reminiscent of "Number Three" from their first album. Midway through "Lincoln" is a song called "The World's Address," which is "a sad pun that reflects a sadder mess," obviously a slam on society's materialistic values.

But the album's best moment is the very last song. "Kiss Me, Son of God" is an appropriate response to the charade of televangelists and

religious extremism that we have seen recently. Two years ago, the Giants performed this song on a local noon news program. The station pulled the plug on them before they could finish, but we should give them credit for trying.

Finally, "Lincoln" proves that the Giants are for real and that they might be the best novelty rock band to come along in years. Not since the late '70s have we been able to look, listen and laugh like we can with They Might Be Giants. If they keep this up, they just might be.

—Larry Miller



ERIC B. & RAKIM
Follow the Leader
Uni Records UMI-3

A rare trait among wrappers, Rakim doesn't waste words, so neither will I. "Follow the Leader" goes beyond living up to the standard set by Eric B. and Rakim's "Paid in Full." Lyrically

and musically, this album joins a handful of its contemporaries in making music like none that's gone before.

And this is just what MC Rakim promises from the very first cut. Backed with spacey synth washes and a rumbling bass groove, the R coolly asserts that he's taking the listener "at magnificent speeds around the universe" in order to "break away the chains" that bind people with ignorance, pain and poverty. Though in no way approaching the overt politics of, say, Public Enemy's latest album, Rakim makes his own lyrical statement by focusing on the relationship of the rapper to his audience. Recognizing his responsibility to communicate, Rakim offers advice academics should take a cue from: "No dictionary is necessary to use/Big words do nothing but confuse and elude." In fact, the only reason Rakim is sometimes hard to follow is that his calm-but-lightening-fast rap spills out so many ideas and images that the listener is actually worn out. Each play of the album, then, becomes one slightly longer glimpse at an immensely complex whole.

And Rakim isn't the only one making a statement. Eric B., firmly established as a premier DJ since "Paid in Full," wrecks records with a furious vengeance. His scratches snatch quick bites for emphasis and then extend into musical frenzies. Moments like the open-aired echo during "Eric B. Never Scared" and the scratches that dance between the rapid-fire percussion and bass riff of "Musical Massacre" are indescribably effective, as is the music throughout the album.

The team of Eric B. and Stevie Blass Griffin weave other-worldly soundscapes out of saxes, oboes, synths, cowbells, and heaps of quick-cut

continued page 22

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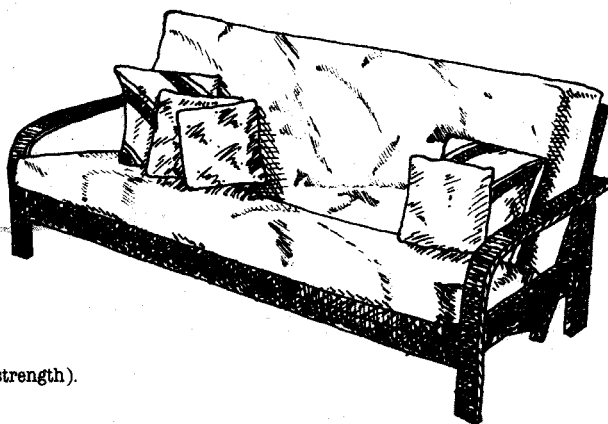
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Joe Bob goes to the drive-in

JOE BOB BRIGGS

Joe Bob turns dietician

overeaters' anonymous and punji-stick fu

WANDA BODINE CAME IN THE OTHER DAY AND SAID she joined the Grapevine Chapter of Overeaters Anonymous. I was very understanding. "You mean Lard Unlimited? The circus tents with feet that meet in the back room of the Burger King?"

"There's a reason we meet there," Wanda told me. "It's part of our acceptance of our illness."

"I can see that. It's REALLY the home of the Whopper now."

After I got back from the Emergency Room, Wanda and I continued our discussion. Wanda explained that she learned in college to eat the four major food groups at every meal. The problem was, she thought you were supposed to eat EVERY food group at every meal.

"They need to make that more clear in the textbooks," she said.

Then, when she got to be around 23, 24, she started eating to relieve tension. This meant some serious poundage on the nights she had to drive in the Demolition Derby. Sometimes she'd finish off 40, 50 Super Dogs WHILE she was driv-

ing, and then after that she'd grab a handful of those little plastic relish dealies and suck out all the green stuff.

"I was a mess," she said. "I was beginning to lose all self-respect. I would look in the mirror and deny that I was really me."

"I've done that before."

"You have?" said Wanda.

"Yeah. Course, it doesn't matter if I deny I'm me, because I'm not fat like you."

"Then I started eating alone—after work, before work, during work. I lived to eat. I would decide to stop eating, but that would make me so nervous I would have to eat. So I would decide to stop deciding to stop eating, and I would eat. That worked for awhile, because when I ate, instead of stopping eating, I didn't have the desire to eat. But then after that I'd want to eat again."

"Meanwhile," I said, "you're porking up like a Holstein."

"The only thing that could stop me was myself, but I was denying that myself was myself. There was the occasional little sign that I was out of control, like the night I ate 347 bags of cheese-flavored Doritos after dinner."

"That was you? I thought somebody invited over a herd of Australian wild bears to watch TV."

"Not only that," said Wanda, "I had to start buying my clothes from the National Aeronautics and Space Administration."

"You always did look good in silver."

"And then, of course, you know what finally brought me to the end of it. It was last spring when the Texas Parks and Wildlife Department started talking about the new law to create a season for Wanda Bodine hunting."

"Did that really bother you that much?"

"I was humiliated."

"I think they were only kidding. It was just gonna be two days. You could of holed up in the trailer house."

"I was already receiving cash offers to visit game preserves."



Unhappy campers in "Memorial Valley Massacre"

"You're making much too big a deal out of it. They only allowed small-caliber rifles and crossbows."

"I finally saw myself for what I was. I knew I had to get help. That's when I started attending Lard Unlimited."

"That's a touching story, Wanda. I hope that some day you won't look like a 12-ton farm animal."

"Thank you, Joe Bob."

"Just the fat-folds alone are gonna be disgusting, though."

"I know I can do it—one day at a time."

"I love you like a balloon in the Macy's Thanksgiving parade in the shape of a giant flesh-eating walrus."

"I love you, too, Joe Bob. I knew you'd understand."

"Not too close. I could suffocate."

Speaking of vicious meat-eating threats to mankind, "Memorial Valley Massacre" is one of the best movies with "massacre" in the title to come out in the last six months, and it's about a

wilderness camp in California terrorized by a cave-dwelling hippie in a loincloth who spears fat kids to death for driving their off-road vehicles through his neighborhood. The hippie caveman's father is the camp director, this Green Beret bozo who's been trying to track his son down for the last 17 years and find out why he went ape and killed the whole supporting cast. Fortunately for us, he's dumber than dirt, so it takes the whole two hours for him to figure out from the nine or 10 dead bodies that he can't track worth diddly squat. And you know why the Hippie Cave Man is doing all this? Because he loves nature and he hates what the tourists are doing to God's creation. As the ads say, "it's an axin' packed adventure."

Two breasts. Thirteen dead bodies. One dead stinky dog. Fat-kid clubbing. Attack bear. Ax in chest. Stomach-spearing. Random Cave Man vandalism. Exploding Winnebago. Bimbo-crushing. Death by hair-ripping. Snakes on the picnic tables. Flaming camp employee. Gratuitous references to the "micro-eco-system." Clothesline Fu. Punji-stick Fu. Cave-man-driving-a-bulldozer Fu. Giant punji-stick-tree-trunk-to-the-stomach Fu. Drive-in Academy Award nominations for Cameron Mitchell, for being in the movie for about 15 seconds and getting his name in the titles; Erin O'Leary, as the camping bimbo, for dancing in a driving rainstorm in a see-through T-shirt; Lesa Lee, as the blonde pork chop necessary to every "massacre" plot, for inviting a guy into her tent, suggesting they get out of these wet clothes, and saying "I can trust you—we're both adults"; John Kerry, as the looney camp director, for saying "This is my valley and my problem and I'll handle it my way"; Jimmy Justice, as the wise old black guy who's in every "massacre" movie, for saying "This is no mindless violence—this is vengeance!"; and William Smith, as a retired general, for saying "I'd like mine well done" right before his house blows up.

Two stars. Joe Bob says check it out.■

CONTEMPORARY PORTRAITS

ROBERT WALDMAN PHOTOGRAPHY

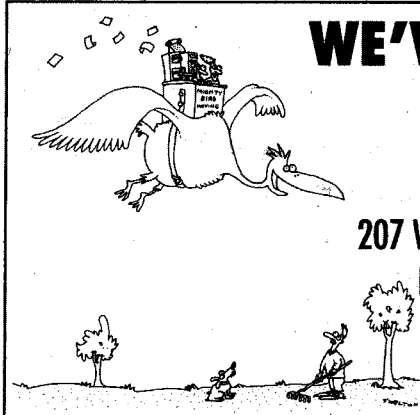


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GARY MARTIN

A Miracle on 37th Street

a rare case of the sequel being much better than the original

FIRST THERE WAS "NIGHT OF THE LIVING SAFEWAY"... and now—at the corner of Broadway and Valentine, in the shadow of the old Uptown Theatre—a phoenix of food esoteria rises from the ashes.

The newly renovated (1.5 million dollar's worth) Westport International Foodway is the city's finest one-stop supermarket. The produce section is an amazing study in attention to detail and the willingness to offer very unusual and highly perishable items. I can just imagine people in turbans, dasheikis, sandals and babooshkas walking in the front door with dour expressions and walking out with full sacks and big smiles. I can also imagine other store managers walking out muttering to themselves "It'll never work!"

Store manager Mike Pfaff pointed out the elaborate automatic sprinklers that mist the vegetables every 15 minutes and mentioned that a water softening system was being installed to prevent the hard water deposits from leaving spots on the mirrors behind the produce. These people are serious!

This is just a partial list of the produce available: red bananas, fresh cactus leaves, Maui onions (tiny sweet onions from the Islands), Fuji apples (very crisp), fresh shallots, tamarillos (unusual bittersweet fruit), white rose potatoes (fresh, thin-skinned white potatoes); a large assortment of fresh mushrooms including Enoki (growing in a sawdust medium, no less), oyster, Shitake, woodear and chanterello; fresh serrano, chili, pasillia, Jalapeno and other hot peppers, giant Medjool dates (in bulk, not sugared or processed in any way—they are wonderful!), Italian radicchio and on and on.

There's even a rack of free informational brochures giving storage and cooking hints for most of the unusual fruits and vegetables.

As you leave the produce section, make a quick right and double-back down the international aisle; you can't miss it because it's the only aisle festooned with flags from other lands. You'll discover a good assortment of pasta, rices—including Italian Arborio (haven't your kids been screaming for Ossobuco with Risotto alla Milan-

ese long enough?)—and pine nuts at a price that doesn't make you think they should be in a Tivolis box.

A little farther down this aisle you'll come upon the Mexican section and some canned goods under the Faraon label. The Chipotle peppers in adobo sauce cost \$1, and except for an ice cold beer I purchased on a scorching day back in 1972, this was the best dollar I have ever spent. Also try the Salsa Mexicana (50¢), not too spicy—just good.

Wind your way back to the meat counter and check out the homemade sausages; natural casings, authentic K.C. recipes and all very lean. My favorites are Polish (flecked with bits of black pepper), hot Italian, sweet Italian, and Chorizo (great with eggs, potatoes, etc.).

News bulletin for those Adele Davis followers out there: they DO have those hard-to-find items like hog maws, smoked neck bones and trotters—so chill!

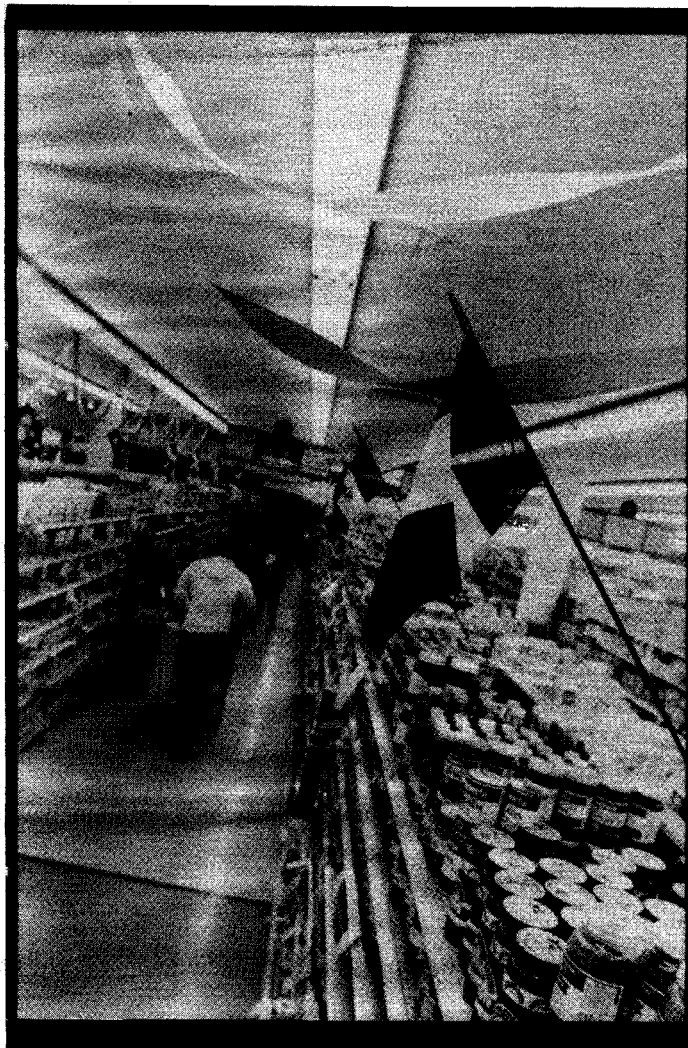
There is a well-stocked fresh seafood shop, full scratch bakery, complete kitchen with chicken broasters and a smoker (they use real hickory wood to smoke chicken and ribs right in the store). The smoked chicken, fine tuned by Mark, is an award winner.

The deli offers an incredible array of prepared meals, from entrees like Veal Cordon Bleu, Lasagna (excellent, with lots of cheese), cabbage rolls, ribs, buffalo wings, fried chicken, to an extensive selection of salads and desserts. The Eli's chocolate caramel pecan cheesecake is excellent. Also try some Lorraine Swiss cheese—rich and flavorful.

The full salad bar is stocked with things like taco meat, marinated artichokes, sprouts, cheese, and you can create a pretty miraculous deal for \$2.19 a pound. You may call ahead and the deli will prepare box lunches for your office or just your greedy self.

On to the liquor department—the largest selection of imported beer in town, and all cold. You may mix a six pack or even buy just two or three. Friday nights may be made for more than Michelob! Chris is the very knowledgeable manager of this department and that, coupled with his enthusiasm, is a real plus.

There's something else that's special about this store—the entire staff seems genuinely happy to be there. They're all very friendly, helpful and enthused. I think you will be too.



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ED BIELER

Nobody asked me, but...

impressionist pitchers, dancing fools and college carnivals rule the world of sports

NOBODY ASKED ME, BUT THE NCAA COULD HAVE saved some big bucks. They went out and spent \$1.75 million for a year-long study that revealed (drum roll, please) college athletes in major sports spend more time with their sports than they do with their school courses.

At last, an explanation why so few football players win the Heisman Trophy and the Nobel Prize for physics in the same season. Here's some free information for the NCAA. Athletes not only spend more time with their sports than they do with their classes, they spend more time in their whirlpool baths than they do in their classes.

Burt "Van Gogh" Blyleven

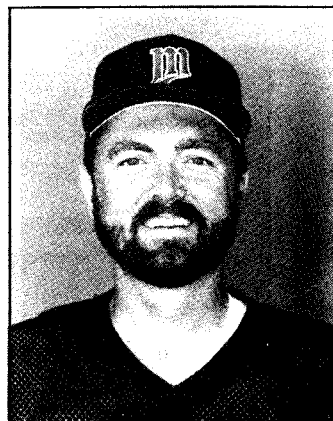
Nobody asked me, but Bert Blyleven, keep that scraggly beard! You may not have realized it

until this moment, but you are the reincarnation of Vincent Van Gogh. Look at the painter's self portrait and your photo. The evidence is irrefutable. This explains your talent for painting the corners of the plate, your inability to impress critics and your reputation as a somber and impressionistic pitcher.

Van Gogh was born in the Netherlands March 30, 1853; Blyleven was born in the Netherlands April 6, 1951. In 1888, Vince moved to Southern France and began the most productive period of his painting career. In 1988, you were transferred to Southern California. Good luck, Bert, and watch yourself shaving.

dirty dancing III

Nobody asked me, but Ickey Woods, Bengals running back: please, no more end zone dancing. A one word review of your touchdown dance, Ickey: Yucky.



Is it Vincent Van Blyleven....



...or Burt Van Gogh?

Ditto, Ronnie Harmon of the Buffalo Bills, and Tony Dorsett of the Denver Broncos. I couldn't tell if that was a touchdown dance or if you were trying to adjust your underwear without touching it. Nothing personal, guys, but I think the National Football League is experiencing a league-wide dancing slump. I suggest you go back to the basics—the things that got you here—the Slam-Spike, the Prayer or maybe the Prance.

Mike Tyson gets baptized

Nobody asked me, but Mike Tyson: don't rush into the fight with Frank Bruno. The fight was postponed when you drove your car into a tree, next when you battled your charming wife, and then after your handlers got into a legal tussle.

Meanwhile, I see that you're keeping busy partying in Mexico and getting baptized in Cleveland. It's amazing how the Rev. Jesse Jackson just happened to be in the neighborhood when you got baptized that Sunday. He must have heard that you had been taken hostage by Don King.

But, I'm telling you keep Bruno on hold. Seldom have so many, waited so long for so little.



Jerry Tarkanian—the Lebanese Rug Merchant

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continued from page 12

constitutional rights had not been violated when the NCAA asked the University to ban him for two years.

Tarkanian's crime? He looks like a Lebanese rug merchant.

Why pursue Tarkanian all the way to the Supreme Court? Lord knows there are enough cheating coaches out there. College athletics is the world's biggest carnival midway; a colorful and brightly lit aisle of illusions and deceptions.

Step right up, pal. See the pure athletic contest played by eager children in return for nothing more than the glory of a college education. We develop sport-like college basketball that generates hundreds of millions of dollars for advertisers, universities, coaches and gamblers. Then we expect the "kids" to donate their services. We expect the coaches to run a clean program when doing so would cost many of them their careers. Maybe in some other lifetime.

The solution to the deceit and hypocrisy is open college athletics, a place where a player is paid whatever he or she can command, with no restrictions or penalties. History, however, tells us this would be a fatal course.

We all remember how the sport of tennis withered and died when cash prizes became legal. We remember the late great sport of major league baseball, tragically wiped out by free agency. We lament the passing of the NBA; driven out of existence years ago by greedy players demanding huge contracts. We mourn the

illustrious Olympic Games, which lost the interest of the public once professionals were allowed to contaminate the amateur purity.

Fortunately, we still have college sports where the bad guys are good guys, the kids play for fun and even death isn't as bad as it seems.

most despised in 1988

The instant replay. The time has come to sack this useless, time-consuming gimmick and give the game back to human beings. (If a striped shirter can be called a human being.)

Fumbles are fumbles. I am sick to death of guys dropping footballs and having officials rule that "the ground caused it." The runner "had one knee on the ground." He "didn't have possession of the pass," or "was in the grasp." Just hold on to the damned ball. In the old schoolyard, we never let a guy get away with dropping the ball.

Strikes are strikes. If a batter, totally fooled on a pitch, begins to swing at a ball and holds up at the last minute when he sees he isn't going to connect, whether its curving, sliding or sinking, that's just too bad. It's a strike. No appeal to the third base umpire, no consultation as to whether he "broke his wrists" or any other "la-dee-da" consultation. ■



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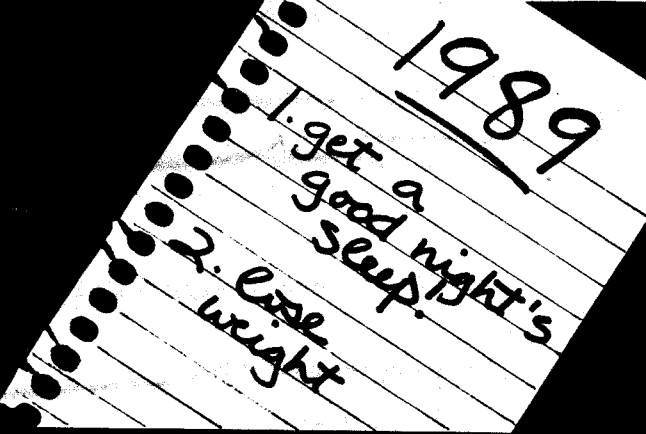
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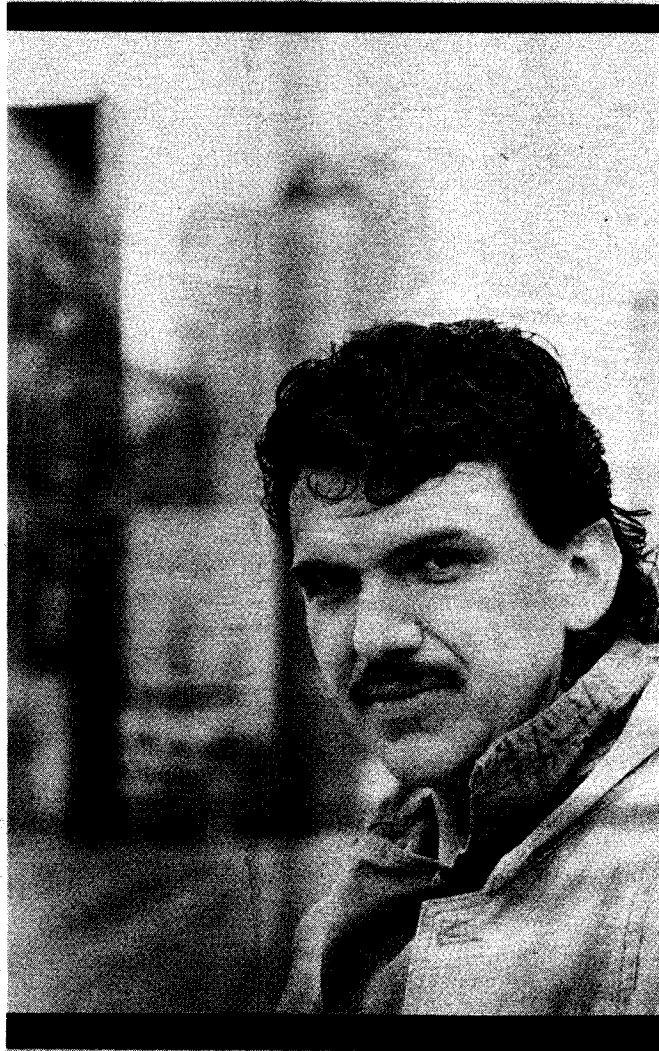
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Profile

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Always heard but never seen
from Beatles harmonies to KXXR DJ

STEVE DOUGLAS

Born: June 25, 1957, Minneapolis, Minnesota

Occupation: Disc Jockey, KXXR Radio

Marital Status: Happily. Two children: Sheila, 3, Lindsey, 9.

Other interests: Hockey, rock 'n' roll music and cars. Would love to collect '50s and '60s classic automobiles.

With AM radio virtually a thing of the past and FM rock radio losing its album-oriented identity, the market for a new kind of radio station is likely to be wide open. And KXXR (106.5) claims to be just what the doctor ordered. Offering a contemporary hit radio selection, with a selective emphasis on songs that unquestionably fall under the category of rock 'n' roll (in other words, a heap more Guns 'N' Roses and Joan Jett than New Edition and Sheena Easton), KXXR seeks an audience that is bored with traditional FM (AOR) and fed-up with Top 40. A veteran DJ with seven years at two of the top stations in Minneapolis, Steve Douglas is a perfect representative for this new station. In person, Douglas is as friendly and straightforward as he is on his lively afternoon (2:00-6:00) program. He shows obvious enthusiasm for his new

continued next page

continued from page 14

job at KXXR and for rock 'n' roll as a whole.

What sparked your love of rock music? My dad had a Top 40 show; I used to hang out with him at work. I have fond memories of the British invasion; I remember, when I was seven, my sisters forcing me to sing harmony on Beatles records. I always got the worst part—George's part. We'd play the radio all night long; it was like a nightlight.

What is different about your show? It's basically an extension of what the radio station is doing. We're trying to break down the walls of the "disc jockey" era (he says in a low AOR voice). We're just human beings having fun in the studio. I try to amuse myself, make fun of things and poke fun at myself.

If you had to come up with the best aspects of KC music, what would it be? The large amount of venues for live acts—more than a lot of towns. But, the trouble is, you don't hear much about them.

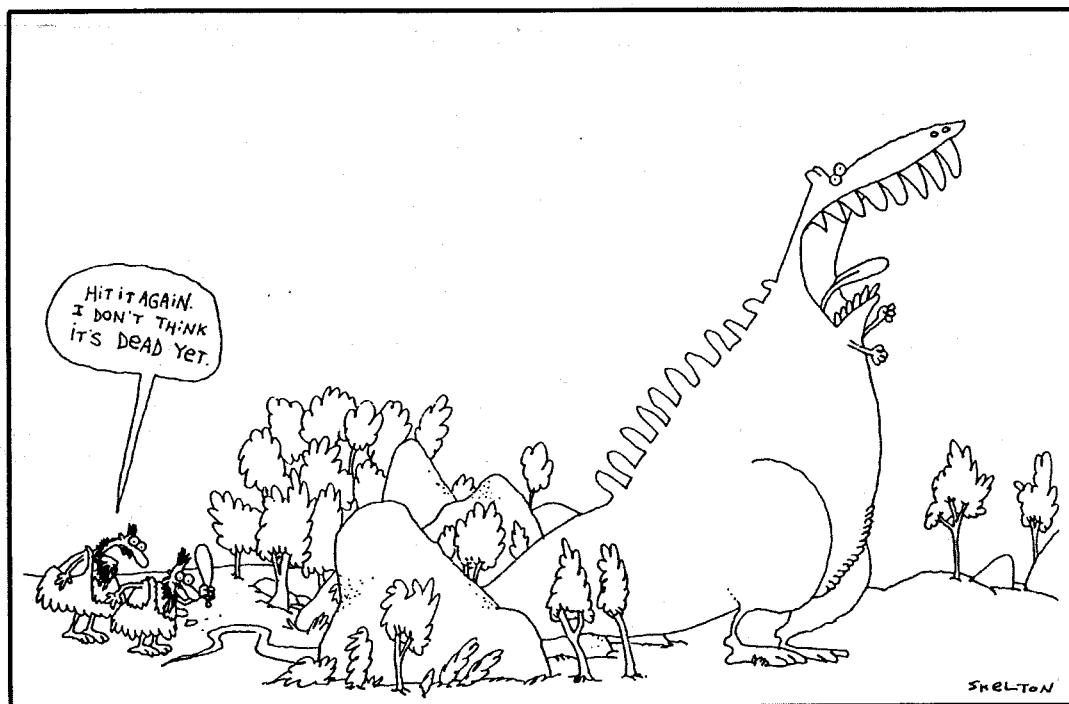
The worst aspect? Kansas City is a sleeping giant. It could do a lot better job of promoting its local musical character. It could be a lot more than it is.

Do you have any long term goals? Not really. I enjoy what I'm doing now, and I think if I work hard things will fall into place for me.

How would you classify KXXR? It's rock 'n' roll: simple and uncluttered. Our broad base musically shows that rock is as vital as its ever been. We are what we say—today's rock 'n' roll.

—Danny Alexander

Steve Skelton



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Fine Arts Forum



the glamour of show business

"Mr. Conway and Mr. Poston will be arriving at the theatre around 2 p.m.," reported the company manager of "The Odd Couple" touring production, who was calling from the hotel.

He was referring to Tim Conway and Tom Poston, internationally renowned comedic actors who were to open that evening on the Starlight stage—and two people who happen to be my personal favorites. Needless to say, I was looking forward to actually meeting and working with them during the run of "The Odd Couple."

"We've got problems in the public restrooms again," reported our maintenance supervisor. He was referring to plumbing problems of the worst kind forcing me to place an emergency call to get them fixed before the theatre opened at 6:30 that evening.

"We're also running low on paper towels since someone broke into the cabinet during the last concert," he continued. While we had enough to make it to Wednesday, I asked him to double our standing order to ensure an adequate supply for the rest of the week.

"Has anyone heard from the program book printer?" queried our administrative assistant. She was referring to the program books for "The Odd Couple," which had not yet arrived for a show that was to have its opening performance in less than eight hours. Another emergency call only to find that they had been delivered to our concessionaire's office earlier in the day. Panic, followed by relief. Normal activity on an opening day.

The day began at 7 a.m. with a Finance Committee meeting and by 12:45 p.m., my hunger would not allow any concentrated thought. I drove to my favorite nearby restaurant for a quick sandwich. Returning to my car around 1:30 p.m., I noticed it was listing to one side. The service station attendant questioned me about how I managed to pick up two three-inch nails in one tire. I pleaded with him to hurry, telling him of my impending chance to meet Conway and Poston. By 2:15 p.m., I was back on the road.

"They'll be rehearsing until 5 p.m. or so," explained the company manager, looking a bit miffed at the prospect of having to wait so long

to return to their hotel in preparation for the show that evening. "This stage is so big!" he marveled.

I hoped to welcome Conway and Poston before they left to ready themselves for the show. Unfortunately, the rehearsal lasted until 6:30 p.m., which is when the theatre opens.

At 5:45 p.m., we have a standard "walk through" to ensure that we're ready, checking restrooms, entrances, lighting, program books, concession stands, parking personnel, technical production elements—the list goes on and on.

As the gates opened, I rushed backstage only to see the limosine disappear from our backstage driveway. "Guess I'll have to catch them at half-hour," I thought, referring to the theatre tradition of being ready a half-hour before the 8:30 p.m. curtain time.

By 8:15 p.m., I was engrossed in conversation with our public relations people about the details of the live, on-stage announcements which would precede the evening's show. They were recommending some minor changes to the "welcome to our 1988 season" remarks which our board president and I would be giving the audience. It was soon time for us to proceed to the wings and prepare to speak to our audience of almost 7,000 people! Not my cup of tea.

As I passed the dressing room doors, Conway and Poston stepped out. I stopped, introduced myself, welcomed them and suggested they "break a leg." Poston replied "So you're the guy that made us rehearse so long!" Conway deadpanned, "Could I break your leg instead?"

In 15 seconds, the moment I was waiting for was over. Next I found myself on stage trying to sound relaxed and in control. It's the glamour of this business that keeps everything interesting and exciting.

—Robert M. Rohlf
Starlight Theater



a stage to call home

There's a good deal of mixed emotion out there over the most recent announced demise of Harley Marshall's Actors Ensemble on Southwest Boulevard. The theater bosses around town are probably breathing a sigh of relief. After all, one less theater in this overcrowded town means 700 less seats per week, which can't help but accrue to the benefit of the survivors.

Although Harley and Company were usually outside the mainstream when it came to picking over the few hot new properties available, the fervid pursuit after some future "Nunsense" or "Shear Madness" could certainly stand a cooling off through a little thinning of the ranks.

Kansas City is growing—it's beginning to breathe more like a distance runner and less like an easily winded sprinter in a Midwest track meet. It seems everytime you journey downtown there's a new "tallest building," or a new megacorporation has relocated to the "most liveable city." Projects such as the River Market redevelopment, an expanded airport, a bloated Bartle Hall and maybe even a restoration of the historic 18th and Vine district are signaling an ambitious future.

With the growth comes more people; and with the people comes a demand for a better city lifestyle. Among other things, that means entertainment.

Entertainment in Kansas City is enjoying a slow yet definite step up. The many theaters, live entertainment bars and amphitheaters conceived in recent years are making things seem a bit more like the old days when Tom Pendergast created the "Paris of the Plains" in Kansas City. More traveling exhibits, touring performers and a general upswing in the arts is evidence of a new climate in what was once really just a cowtown.

In an effort to keep up with an expanding and sometimes confusing marketplace for the arts, the Pitch is determined to create a place where one can turn for total information. The Fine Arts in Kansas City has grown to a point where major media is not willing or able to cover the many happenings in the field. The Pitch has compiled a section providing off-hand information about the Fine Arts.

The Fine Arts Forum is unique because it allows each individual entity of the not-for-profit fine arts a place to speak with the public. Spokespersons from the groups provide information as well as give readers the chance to learn about what happens on the inside of their favorite arts organization. Whether it be the Nelson-Atkins Museum, the Theater League or the State Ballet, readers will be able to pick up tidbits rarely available in other city media.

The section should evolve creatively in both its narration and its essence. By allowing the person behind the events to speak out, readers may be rewarded with information that only the promoter is privy to, yet generally too detailed to gain mention in other print and broadcast media.

So here you have it. Possibly through some of the anecdotes and painful growing pains experienced by any organization, we can get to know the fine arts on first name basis. Who knows, maybe you'll be inviting one of these folks to dinner some night to tell you more about what really happens behind the curtain.

On the other hand, missing Harley's funky contribution to Kansas City is everybody's loss—the designers', the actors' and certainly the audiences'. His irreverent twist on the Mickey and Judy let's-put-on-a-play fantasy had a real '60s feel, a refreshing change of pace from the foundation-stroking point of view of a lot of other little theaters around. His stubborn independence could be exasperating, I'm sure; but you can't knock an artist doing just what he feels, especially in the latter half of the 1980s.

Harley, find yourself a new space. Running a theater, a bar, bathrooms, fire exits—all that stuff just takes away from the time you could spend doing those crazy shows. Come to think of it, a lot of the smaller, struggling groups could probably take a page from Actors Ensemble's frustrated notebook and get out of the real estate business. It's unfortunate that public spaces don't exist for our smaller theater producers to work their craft, unfettered by having to keep a roof overhead. I daresay we'd probably have several more companies—perhaps not full time, maybe just artists working four or five times a year—if there was a small venue available for these purposes. Perhaps the struggling theaters still out there, stuck with time they can't pay for in their buildings, will reach out to faltering groups like Harley's, as well as new groups looking for space. Let's not build anymore theaters—we may run into problems like 39th Street Theater and Actors Ensemble—but by all means let's nurture the entrepreneurial spirit in theater artists, pushing them out there to break new ground and build new audiences.

And don't write off Harley and Actors Ensemble. They came back after their stint at Foolkiller and survived for several years down on Southwest Boulevard. I have a feeling they will resurface with more crazy stuff like "Girls Guide," "Sister Mary Ignatius" and "The Dead Monkey." Let their experiences, however, be a lesson to tomorrow's Harley Marshalls—don't get buried under a theater lease, construction costs, toilet paper and utility bills, if you can possibly help it. Check out the spaces that already exist; my guess is their operators are probably looking for a little help themselves. Anyway, working together is so much nicer than not.

—Mark Edelman
Theater League



The Nelson-Atkins Museum of Art what's happening to the lawn?

For the past few months, much of Kansas City has been wondering what's happening to the south lawn of the Nelson-Atkins Museum of Art. Heavy construction equipment is tearing up the earth, new trees are being planted and pavement is being laid on what has looked like the site of a World War II battlefield. Motorists who



State Ballet of Missouri

drive by the museum every day have been watching this unknown project take shape and they've been asking what's up.

The project is the Henry Moore Sculpture Garden, which will house the largest collection of the English sculptor's work in the United States when it opens to the public on June 4, 1989.

The Hall Family Foundations (Hallmark's charitable arm) bought the monumental bronze sculptures in 1986 and placed them on long-term loan to the museum. A famous architectural team was then hired to design the garden and construction began last summer.

The garden is more than half finished now and work will continue through the winter. Nearly 50,000 daffodils will be planted amidst winding paths laid among the sculptures and pavilions will be built on the east and west sides of the garden to serve as formal entrances.

When the garden opens this summer, the blooming flowers, green trees and manicured grounds will be the perfect spot for a warm-weather picnic, a brisk walk with the dog, or quiet contemplation of the extraordinary talent of the 20th-century artist Henry Moore.

—Lisa Massoth
Nelson-Atkins Museum

MISSOURI REPERTORY THEATRE



the rap at the Rep

I've been asked to give you some inside information. If I were an obliging stockbroker, I could go to jail. But I'm not. I'm just the publicist for the Missouri Repertory Theatre. However, I do have some risks.

Like any actor, a journalist hates to be upstaged. I won't write something important here that I haven't first told every writer and broadcaster who cared to know. They depend on me for information valued by their readers and listeners, and I depend on them for publicity. That mutual dependency means I don't do their job if I expect them to do mine.

That aside, let me give you a few tidbits that I find interesting, but are unlikely to earn any ink or make any waves in the airwaves. First, you may have read or heard by now that The Rep has replaced the winter season's second play, "Least of My Brothers" (Feb. 14-26). This was a tough decision for Artistic Director George Keathley.

"Least of My Brothers" is a play commissioned by The Rep. The script had been worked on for more than a year by playwright Adriana Trigiani. It was read for an audience last year by the Rep's Second Stage. Those who heard it, liked it; but like most new plays, it needed refinement. It needed to be transformed from an intriguing story to a compelling play; a transition requiring hard work, and sometimes, many months. The production had not progressed enough for Mr. Keathley. He said it was not ready. Instead of panicking, he took "The Road to Mecca."

Lucky souls are often blessed with good fortune when dilemmas appear. "The Road to Mecca" is a brilliant play written by an extremely successful South African playwright. Athol Fugard has nine other produced plays, including "Master Harold...and the Boys," which The Rep did three years ago.

"The Road to Mecca" deviates slightly from Fugard's previous themes. Although apartheid is subtly at issue, it is not the focus. There are only three characters, all white, all challenged in their relationships to be honest with one another and with themselves.

The greatest coup Mr. Keathley pulled in procuring this play is that he also convinced Celeste Holm to play the woman around whom the play revolves. Her 40-plus years of stardom will certainly brighten The Rep's stage.

Before all that occurs, "Tons of Money" will open the winter season. It's a British farce. Of special note are the actor and actress who play husband and wife and lead the comedy of errors. The same two, Robert Black and Mary Portser, played husband and wife in "A Christmas Carol" as the Cratchits. This time they'll be the Allingtons. "Tons of Money" opens with preview performances January 17 and is directed by Beverly Shatto, who turns over the reins of "A Christmas Carol" to Ross Freese next year.

The other note of interest for January is The Rep's Second Stage reading of "The Sweet By and By." It's a play by Kansas City playwright Frank Higgins. The readings are scheduled for Jan. 12 and 14, 7:30 p.m. in Studio 116 of the Performing Arts Center, 50th and Cherry.

—Kent Politsch
Missouri Repertory Theatre



life with the Lyric Opera

Any complete history of the Lyric would take a full 31 years in the accurate retelling. The Lyric's past is the history of opera as an American art form; a kaleidoscope of the tremendous growth and development of the most complex of performing arts in this country. Here, however, are a few brief highlights of the Lyric's history:

The Lyric Opera was founded in 1958 by five prominent Kansas City businessmen with zeal, vision and a willingness to work hard. Russell Patterson and J. Morton Walker filled the artis-

tic roles; Lyle Kennedy assisted Mr. Patterson in business management and Henry Haskell and Mike Berbiglia led the Board of Directors and oversaw the funding of the infant organization.

Performing exclusively in English, the Lyric established its first home in the Rockhill Theatre on Troost Avenue in Kansas City, a theatre with woelessly little in the way of working luxuries. No wing space, no flyspace, and a stage only 13 feet deep. However, the adventurous young company made up in enthusiasm what it lacked in physical trappings. The early years were filled with the expected headaches, failures and exhilarating successes.

In 1963 the Lyric took a step that, while controversial and certainly daring, was to have lasting impact on the company itself and establish the basis for one of the Lyric's most important contributions to the art of American opera. Three modern American works were scheduled in one season. Since that time, not a single season has passed without at least one contemporary American opera as part of the Lyric's repertory. Few other opera companies in the country can claim this distinction.

In 1965 the Lyric began touring in Missouri and Kansas under the auspices of the respective state arts councils. The Lyric was the first touring opera company in the region, and one of the first in the country. The touring activities have continued since, providing yet another avenue for the company's crucial role in the development of opera as an American art form.

When the Rockhill Theatre burned to the ground in 1968, what initially seemed to be a tragedy actually spurred the company's moves; first to the Uptown Theatre for two seasons, and then to its current home at the Lyric Theatre. Finally the Lyric was afforded the luxury of wing space, dressing rooms, flylofts and other conven-

iences that many opera companies never have functioned without.

The Lyric continued to grow in size, scope and artistic ability. 1975 saw the world premiere of "Captain Jinks of the Horse Marines," and immediately following the production, RCA records issued the opera in recording. Clinging ferociously to its founding principles, the Lyric presented works of all varieties, both traditional pieces and sometimes shockingly new American works. Recent productions include Robert Ward's "The Crucible," Lee Hoiby's "The Tempest" and Maurice Sendak's "Where the Wild Things Are," which went from Kansas City directly to New York City Opera.

In spite of a national trend toward decreasing arts attendance, the Lyric audience continues to grow. Five added performances of the Lyric's spring productions of "Carmen" and "Man of La Mancha" reflect the popularity of Kansas City's oldest performing arts organization.

—Russell Patterson
Lyric Opera

STATE BALLET OF MISSOURI *what is ballet?*

What do you mean you don't understand ballet? If you like dance, you'll like ballet. If you like music, you'll like ballet. If you like the combination of dance and music, you'll love ballet.

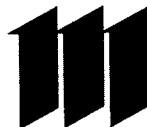
"Nutcracker" is a current example of how Kansas City audience gravitate to ballet at least once a year. The State Ballet of Missouri performed the holiday classic in December to record

attendances at the Music Hall. The "Nutcracker" showcases the tremendous talents of the professional company and the energetic students who attend the State Ballet School.

For as little as \$6, you will understand power, gravity, music, fear, humor and joy better than ever before at the upcoming State Ballet of Missouri performances. The music of George Gershwin comes alive in "Concerto in F," February 23-26. George Balanchine's classic ballet "Raymonda Variations" joins the lineup. And a real heartbreaker, "Pastorale," tells the story of unrequited love.

Join in the drama and the fun of ballet. The State Ballet of Missouri is waiting for you.

—Stephanie Stollsteimer
State Ballet



KANSAS CITY MUSEUM

Good things never seem to change. Look closely at a Perrier label and you'll notice that this popular drink isn't really new at all—our great great grandfathers were drinking this stuff 125 years ago. It was a "healthful" drink, hailed as a curative for depression, headaches and indigestion.

Today the product still touts its natural processing. For over 100 years Americans have searched for many other ways to stay healthy. Hundreds of cures, diets and other treatments have come and gone through the years. Others—like the mineral water—have endured.

The Kansas City Museum is presenting a major exhibition this year that explores the development of the health and fitness craze in America. From the early days of mineral water, diet reform—even accounts of the 19th Century corporate fitness programs—the exhibit, "Fit For America," shows us that sport and exercise are not really fads at all, but permanent parts of American culture.

"Fit for America" is our first exhibit to be shown in the Museum's new 5,700 square foot satellite facility in the Town Pavilion, 1111 Main. Housed on the third floor of the Pavilion, the exhibit space offers easy access to downtown office workers, shoppers and tourists. Until Janu-



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ary 15, admission to the exhibit is free.

Created by the Strong Museum in Rochester, New York, the fitness showcase opened in Kansas City October 22 and will remain through May, 1989. From here, it will travel to museums in Oakland, Seattle and St. Paul. In June the satellite facility will host an animated dinosaur exhibit, which is drawing huge crowds across the country.

In opening the new exhibit space in the Town Pavilion, the Museum will showcase exhibits, programs and collections on a much larger scale than ever before, while maintaining additional exhibits and programs at our primary facility, Corinthian Hall, 3218 Gladstone Blvd.

—Suzanne Silverthorn
Kansas City Museum



William Jewell College musicians and marathon men

Don't be surprised if the two young men you see in running gear somewhere downtown on Saturday, January 21, turn out to be the same



Henry Moore—Large Interior Form

fellows who are sporting tuxedos on the Folly Theater stage at 8 p.m. that evening. Violinist Cho-Liang (Jimmy) Lin and pianist Andre-Michel Schub, who will be in town to perform a duo-recital as part of the William Jewell College Fine Arts Program, are almost as devoted to their fitness routines as they are their practice schedules—though Lin, who prefers tennis, claims, "Schub can go six miles nonstop. I collapse after two or three." One writer joked that if Schub "ever decides to take time away from music, he could probably offer himself as an expert on running tracks convenient to hotels around the world."

Fortunately for their audiences, the winner of the 1981 Van Cliburn Piano Competition and his acclaimed sometime-partner (both Schub and Lin are in high demand as solo artists) still put music first. Their Kansas City concert will feature Igor Stravinsky's "Duo Concertant" (which the pair recently recorded); the Sonata No. 3 in C minor, Op. 45 by Edvard Grieg; and one of the great Heifetz's favorites, the Sonata in E-flat Major, Op. 18 by Richard Strauss.

Other upcoming fine arts programs include: the Prague Chamber Orchestra on Friday, January 27; Pianist Mitsuko Uchida on Saturday, February 11; and the Academy of St. Martin-in-the-Fields, Saturday, February 11 (sold out).

—Katie Field
William Jewell
College

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—Helen C. Smith,
Atlanta Constitution

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Mondo video

PROF. FRED HOPKINS

Blankfield blues

COMEDY ACTOR MARK BLANKFIELD SHOULD DO AN American Express commercial. He'd walk up to the camera, expound on the virtues of paying outrageous interest fees, and every viewer would be going ape-shit trying to figure out his name before it got typed on the plastic card. He's probably best remembered for playing the nervous, schizophrenic druggist who constantly shouted "I can handle it!" on the late-night comedy show "Fridays."

"I wish I could still do that character," Blankfield states. "But I don't own it. 'Fridays' does, and they're not giving it up."

Before that, he co-starred with Lily Tomlin in the critically underrated "Incredible Shrinking Woman," (1981) which Leonard Maltin describes as having "really peculiar color schemes."

"The non-shrinking scenes were filmed with a 'star filter,' explains Blankfield. "It makes people look better by keeping everything slightly out of focus. It's very tiring on the eyes. That's why the movie is better to watch on TV than in a theater!" Mark's other co-star was '80's make-up genius Rick Baker who played (What else?) a gorilla. "Rick's gorilla make up was so tight he would have to breathe through a straw for hours at a time, but he was a complete pro."

A year later, Blankfield co-starred with Bess

Armstrong in his most popular film, "Jekyll and Hyde...Together Again." The story is a modern comedy update of the R.L. Stevenson story, with lots of "Saturday Night Live" type of mugging. "Jekyll and Hyde" has probably made money through video sales, but its theatrical run was doomed from bad timing; Belushi had just died and DeLorean had been busted. The last thing the studio wanted to promote was sex-and-drugs comedy, so the movie was suppressed. Jekyll and Hyde had an undeniable cult following, though, and one angered critic even dubbed it "a tasteless excursion into cheap sex and drug jokes." Get out your rental cards, Mondos!

Mark's latest picture is New Star's "Frankenstein General Hospital," co-starring 1986 Playboy Playmate of the Year, Kathy Shower. Blankfield is Victor Frankenstein's great-grandson who's constructing his monster underneath a yuppie hospital in suburban L.A., much to the chagrin of some competitive workaholic MDs who try to distract him by persuading Kathy to flash some "no-one-under-21" body parts at him. The movie is droll and swiftly-paced, and Blankfield's performance is typically frantic, broad, and entertaining. He's a comfortable communicator, eloquent and calm (!), and he's just auditioned for a part in "Mutant on the Bounty," an outer-space comedy. Don't worry about Mark Blankfield—he can handle it!

this month's hits

1. **Angel III—The Final Chapter** (New World) Every Angel film features a different actress in the title role. It's sort of like the Gidget series—if you can imagine Deborah Walley as a hooker! In this installment, she's out to stop a girls-for-drugs ring with the help of Mark "Fridays" Blankfield and Richard "Shaft" Roundtree.

2. **Beetlejuice** (Warners) Yuppie update of the moth-eaten Topper movies was a major comeback for Michael Keaton.

3. **She's Having a Baby** (Paramount) Elizabeth McGovern should set off a psychic smog alert in every mondo's heart—dangerously high concentration of pseudo-sensitivity!

4. **Return to Snowy River** (Disney) If you liked the original, you'll like this. Except for crusty old Brain Dennehy in place of Kirk Douglas, it's the same damn film.

5. **Colors** (Orion) Real life head-basher Sean Penn plays a skull-crunching cop who wants to get physical with some L.A. gangs. Now that all the hoopla is over, color this picture bland.

6. **Not of This Earth** (MGM/UA) Roger Corman's 1957 McCarthy-era chiller about a drug-addicted space vampire has degenerated into a sleazy Traci Lords peek-a-boo comedy.

7. **Willow** (RCA/Columbia) Misbegotten attempt to combine a children's fantasy with high-tech special effects was a theatrical bellyflop for former-child-star-turned-director Ron Howard. Aunt Bee, talk to this man!

8. **Three Men and a Baby** (Touchstone) Platinum box-office returns on this soiled diaper prove that the American Public is still dumb enough to pay over \$5 per ticket to see what's essentially a 1970's Movie of the Week.

9. **The Moderns** (Nelson) "A lighthearted romantic comedy involving sex, jealousy and porcelain bathtubs." If nothing else, the ad campaign sucks!

10. **Cheerleader Camp** (Prism) Betsy "Angel II" Russel is having nightmares while her horny, incoherent, hulking boyfriend (early-'70's-prepubescent-popster Leif Garrett) is wearing out his Nikes trying to schtup anything holding pom-poms.

mondo top ten

1. **Mondo New York** (MPI) See "a towering drag queen shouting out the song 'F--- You!'" and "a heroin addict shooting up!" Why? Wouldn't a visit to the Fulton Fish Market be a hell of a lot more fun?

2. **Let It Rock** (Media) In his 37th film to be released this year, Dennis Hopper plays a low-life Hollywood agent.

3. **Destroyer** (Virgin) "3,000 volts couldn't kill him—it just gave him a buzz." Starring cerebral highbrow and veteran thespian, Lyle Alzado.

4. **Kiss Me, Kill Me** (King of Video) Sixties sex-symbol Carroll "Baby Doll" Baker is a kinky,

European witch in this bizarre, riveting drama based on an Italian comic stripe.

5. **Cannibal Camp-Out** (Lettuce) A bunch of vutzes with ketchup on their faces chomp up a group of promiscuous campers. Have you noticed how these kinds of movies have only started appearing since the ozone layer has been damaged?

6. **Fury** (Mogul) Euro-International muddle wherein wasted old swillbowl Stuart Whitman complains about his unhappy marital life while lusty Laura "Emannuelle" Gemser explicitly details making love to nearly every inhabitant of the Southern hemisphere.

7. **Blood Diner** (Vestron) Overcooked "Blood Feast" rip-off features two rum-dum restaurateurs in search of a virginal cheerleader to sacrifice to their god, Shee-tar. What's the Ape-English word for unwatchable?

8. **Bloodsuckers** (EMI) An insecure, stressed-out British academician joins a drugged-out Greek vampire cult. With Patrick McNee and Edward "The Equalizer" Woodward.

9. **Verne Miller** (Nelson) Unequivocal, engrossing story of the syphilitic gangster who mas-termined the 1933 Kansas City Massacre may be the finest crime bio since "Bonnie and Clyde."

10. **The Big Bust-Out** (Embassy) It's women-in-prison time, and since this foreign-made key-turner was distributed by Roger Corman's New World, you can bet that some mighty big busts bust out!

cheapos

1. **Pat Paulsen on Wine: Three Cheers For The Red, White and Rose** (New Star) A perpetually flustered and mizzled '60's comedian starts hitting the bottle hard enough to break it. For an extra ten bucks you get two Pat Paulsen wine glasses. (\$19.95)

2. **The Three Stooges - In the Sweet Pie & Pie & Other Nyuks** (RCA/Coi) Three vaudeville comedians in their late forties pound each others' heads with hammers and long boards. (\$14.95)

3. **The World's Best Known Dicks** (Rhino) Moralists can relax. There's plenty of bodies lying around, but it's Sherlock—not Johnny—Holmes who's poking around them!

4. **The Rose Parade: Through the Years** (Rhino) Which is more boring—this or "The Collected Speeches of Lyndon B. Johnson?"

5. **Live a Little, Love a Little** (MGM/UA) In one of his most obscure pictures, Elvis plays a psychologically troubled girlie-magazine photographer. In real life, Presley often complained that reading the scripts to his later films tended to make him physically ill. (\$19.95)

classics

1. **Thunder Road** (MGM/UA) (1958) Mitchum produced, wrote, composed the soundtrack and starred in this drive-in picture to end

continued next page



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continued from page 20

all drive-in pictures, but contrary to popular belief, he doesn't sing the title song in the movie.

2. Sweet Smell of Success (MGM/UA) (1957) Over-achieving, gluttony, excessive sex, and inebriation among powerful Manhattan entertainment columnists. Why don't I ever get invited to these parties?

3. Sabaka (Sinister Cinema) (1955) Scary Boris Karloff and stiff, pompous, old Victor Jory team up in this rarely seen spectacular film about religious cults in India.

4. Cry Danger (Republic) (1949) Beautiful red-head Rhonda Fleming tries to persuade her angry ex-con boyfriend (Dick Powell) to quit seeking revenge and to stay home and make love, but he doesn't listen.

5. The Midnight Girl (Sinister Cinema) (1925) Remarkably uncensored look at philandering, profligate, Broadway sugar-daddy Bela Lugosi, who thinks his millions will cause his employees to give him love, sex and respect. Apparently, in 1925 this wasn't true! ■

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ISN'T HE CUTE? I MADE HIM THAT LITTLE SUIT MYSELF.

PROPER REPLIES TO OFTEN-ASKED QUESTIONS

CAN'T YOU SIT STILL?

NO!

WOULD YOU PLEASE STOP SHRIEKING?

NO!

SHALL WE PICK UP OUR TOYS NOW?

NO!

WOULD YOU LIKE A COOKIE?

NO -- I MEAN YES!

BEDTIME BULLETIN

1 IF YOUR PARENTS PUT YOU TO BED BEFORE 7:30 PM, THEY ARE CRUEL OR TIRED, OR BOTH.

HOW TO WORRY MOM AND DAD NEEDLESSLY

TWITCH AND SQUIRM

LIE OUTRAGEOUSLY

I SWEAR ON THE BIBLE THAT I RODE A GIANT BLUE DOGGY TO THE CANDY PLANET WHILE YOU WERE SLEEPING LAST NIGHT.

BITE NAILS

STEAL COOKIES

PULL OFF SCABS

FALL ON YOUR FACE OFTEN

BLINK REPEATEDLY

TALK NAUGHTY

YOU'RE A DOO-DOO.

TALK AND EAT SIMULTANEOUSLY

SUCK THUMB

WET PANTS

PLAY WITH YOURSELF

PUT SHOES ON WRONG FEET

HERE COME TROUBLES

THE STRESS-FILLED WORLD OF OTHER 4-YEAR-OLDS

BEING AROUND SAVAGE TYKES YOUR OWN AGE IS NOT MERE CHILD'S PLAY. YOU MUST CONSTANTLY BE ON YOUR TOES WITH THESE CRAFTY LITTLE DEMONS. NEVER LET DOWN YOUR GUARD, ALWAYS HIT BACK, AND ABOVE ALL, DEFEND YOUR TOYS TO THE DEATH.

1 GIVE FAIR WARNING. 2 MAKE YOUR NEEDS KNOWN. 3 DEMONSTRATE SUPERIORITY. 4 NEGOTIATE PEACE.

GO WAY!

GIMME THAT TRUCK!

I HAVE BIGGER BLOCKS AT HOME.

STOP CALLING ME DOO-DOO OR I'LL SORE YOU.

HOW TO EAT CAKE

1 PEEL OFF FROSTING

2 EAT FROSTING

3 DISCARD THE REST

4 ASK FOR MORE CAKE

THE CLEVER WORLD OF 4-YEAR-OLD HUMOR

TELL RISQUE JOKES TO SHOW OFF YOUR NEWLY DEVELOPED SOPHISTICATION.

GUESS WHAT? I WENT WEE-WEE IN THE POOL!! HA HA HA HA HA!!

SERIOUSLY, FOLKS, NOT REALLY.

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continued from page 5

George Myers

Co-owner, Grand Emporium

Best Albums:

1. James Harmon "Extra Napkins"
 2. "Best of the Rance Allen Group"
 3. Tribute to John Coltrane
- Best Film: Who Framed Roger Rabbit?
Most Despised: Living like there will be a tomorrow

Lee Heggy

Booking agent, Milton's

1. Eddie Daniels "Breakthrough"
 2. Billy Childs "Take for Example This"
 3. Keith Jarrett "Still Alive"
- Best Film: Hairspray

Most Despised: "The Lives of John Lennon" by Albert Goldman

Dody Sankpill

Events Coordinator, Firm Productions

Best Albums:

1. Drivin' 'n' Cryin' "Whisper Tames the Lion"
2. Pedal Jets "Today, Today"
3. Edie Brickell "Shooting Rubberbands at the Stars"

Best Film: Big

Most Despised: Paul Stanley taking off his makeup

Lori Wilber

Hutchinson Advertising

Best Albums:

1. 10,000 Maniacs "In My Tribe"

2. Godfathers "Birth, School, Work and Death"

3. Erasure

Best Film: Big

Most Despised: Moving in 110 degree heat

Reviews

continued from page 9

sampling. From the gunshot snares of "Microphone Fiend" to the stately piano opening of "Put Your Hands Together" to the fiery horns of "Lyrics of Fury," this album runs a musical gamut that, along with the best contemporary hip hop, suggests a new set of boundaries for today's pop music.

Not only is the music complex, it's also great to

listen to. This is new music without arrogant disdain for the listener, something to be cherished because it is so sadly rare.

In a recent "Village Voice" review, critic Greg Tate found he couldn't discuss this album without making the inevitable comparisons to BDP's "By All Means Necessary" and Public Enemy's "It Takes a Nation of Millions to Hold Us Back." He was right to do so, because this trio of new releases suggests new limits to the frontlines of hip hop. While BDP self-consciously analyzes the music's social implications and Public Enemy confronts issues head on while soaring to pyrotechnic heights, Eric B. and Rakim confidently hold forth the primacy of the music and make a bold artistic statement. "Follow the Leader" is tailored to make a lasting impression. And it will, at least until the next Eric B. and Rakim record comes along.

—Danny Alexander

KARYN WHITE

Warner Bros. 25637

Despite her album's glamor-photo cover, Karyn White's no lightweight. No puppet vocalist for the talents of producers L.A. Reid and Babyface, White's a new artist to be reckoned with, bringing cutting-edge production values and a sophisticated vocal range to '80s retro-nouveau soul like no one else.

Just as surely as Johnny Kemp, Al B. Sure, Keith Sweat and Bobby Brown are injecting life into the role of male vocalist, songstresses like Pebbles, Angela Winbush and Joyce Sims are liberating female soul from yesterday's limitations. Today's soul diva has (as Janet Jackson would stress) control: a hand in production, a

continued page 28

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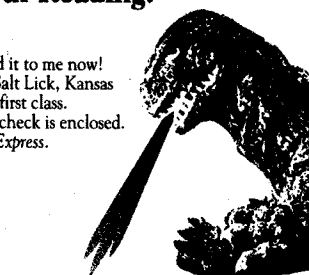
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16 E	17 BLUES JAM	18 IDA McBETH & FRIENDS	19 BEN JUNEAU	20	21
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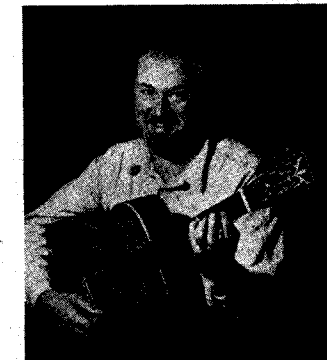
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January

ukulele gone wild

Neil Young was born the son of a sportswriter in Toronto, Canada. His rumored flirtation with the idea of pro hockey was ruined when his father handed him a ukulele on Christmas day, 1958.

Wayne Gretsky has discovered fame, fortune and Janet Jones, but Neil couldn't be happier as the king of anti-establishment rock 'n' roll. After mastering the ukulele, he picked up a banjo, a guitar and later a couple of local groups to begin a wild career in modern America.

Next came the Greenwich Village folk circuit where he hooked up with Stephen Stills and what soon became the psychedelic pop group, Buffalo Springfield. Some of the band's most enduring work, such as "Broken Arrow" and "Mr. Soul," were created by Young. He next began a solo expedition and in 1969, released "Everybody Knows This Is Nowhere," featuring the classic "Cinnamon Girl."

A brief stay with Crosby, Stills and Nash interrupted the solo career. After leaving his mark there, Young went on to create "After The Goldrush" and "Harvest," both representing his zenith as a songwriter in their representation of the effects of the sixties.

A slew of off-hand experiments and albums followed and soon the ukelele player found himself in the eighties. "Comes A Time," "Rust Never Sleeps," "Hawks and Doves" and "Everybody's Rockin'" were a few of the products of a wandering mind bent on slapping a sleeping culture in the face.

That brings us to 1988 and "This Notes For You," a surprisingly proficient experiment with the blues aided by some of Neil's longtime croonies such as keyboardist Frank Sampedro and sax man Ben Keith. The result is classic Neil Young; and for anybody who hasn't been living under a rock, that needs no explanation.

Digest "Ten Men Workin'," "Coupe DeVille," "Married Man" and other works of precision

when Neil Young and the Bluenotes pull up at Memorial Hall on Thursday, January 12.

The fifth Beatle?

Billy Preston's career began as a boy playing a church organ, led to support work with the

Rolling Stones and the Beatles, and is now far from being over.

By the time he was 16, Billy had worked with greats like Sam Cook and Little Richard. During the '60s, he met Mick Jagger and later began an extensive touring relationship with the nasty boys of rock.

Often called the "fifth Beatle" Billy gained this tag by performing for the Beatles on the "Let It Be" album, "Abbey Road" and the "White Album." Besides performing in Beatle movies, Billy played in the last famous concert on the rooftop of Apple Records at #3 Abbey Road, in London.

After the Beatle split, Preston worked with John and Yoko on their solo album, "Plastic Ono Band," and later on Ringo's single, "Oh My My." He performed his international hit "That's The Way God Planned It," with names like George Harrison, Eric Clapton and Ringo Starr for the Bangladesh Concert.

Preston recorded a string of hits for A&M records such as grammy winners, "Out of Space," "Will It Go Round In Circles," "Nothing From Nothing" and "Space Race."

The man who's been everywhere, played with everyone, and still strong enough to do it over again, will play the Grand Emporium on Tuesday, January 31.

ghost town blues

Now that everybody's healthy for the new year, you can put Kansas back on your "to do concert list." Though a few names and faces have

continued next page



Neil Young & the Bluenotes—Jan. 12, Memorial Hall

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ALTERNATIVE ROCK 16 CATHERINES POWER TIES THE NOW	BLUES ADV TIX 17 HIGHTONE RECORDING ARTIST PHILLIP WALKER LOS ANGELES	REGGAE 18 S.W.A.M.M.P. PITTSBURG, PA.	"IN DEFENSE OF MUSIC": A FUNDRAISER FOR THE ACLU ABB LOCKE SIN CITY DISCIPLES GILBERT & THE 3RD GENERATION BAND GREEN CARD ALAN WHITE	LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER BLUES ADV TIX SUGAR BLUE	
ALTERNATIVE ROCK 23 MOVEABLE FEAST LOS ANGELES DIG MANDRAKES PEDAL JETS	R&B 24 SMOOT MAHUTI	REGGAE 25 JAMAICAN HURRICANE RELIEF FUND BENEFIT BLACK STAR MADISON, WI.	ZYDECO 26 FEATURED IN THE FILM "THE BIG EASY" TERRANCE SIMIEN AND THE MALLET PLAYBOYS OPELOUSAS, LA.	LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER SWAMP ROCK TAILGATORS AUSTIN	BLUES 28 W C CLARK AUSTIN
ALTERNATIVE ROCK 30 WIPERS FAREWELL TOUR BABES IN TOYLAND MINNEAPOLIS THE COWS	R&B & ROCK LEGEND 31 THE 5TH BEATLE BILLY PRESTON ADV TIX OLIVER RILEY AND THE BLUES NOTIONS	REGGAE FEB 1 INSTIGATORS	ROCK 2 EVAN JOHNS AND THE H BOMBS THURSDAY IS ALWAYS LADIES GRAPE NITE AUSTIN	LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER ROCK 'N' ROLL LARRY AND HIGH RASPBERRY THE STEPPERS	
ALTERNATIVE ROCK 6 THE SERVICE GREEN CHICAGO SIN CITY DISCIPLES	ZYDECO ADV TIX 7 MARDI GRAS FERNEST ARCENEUX AND THE THUNDERS LAFAYETTE, LA.	REGGAE 8 KUTCHIE	BLUES 9 NACE BROTHERS	LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER BLUES SON ADV TIX	11 "LIVE AND BURNING" FROM CHICAGO SEALS

changed over the years, Kansas remains at its core, the same act that produced passionate songwriting and powerfull musical arrangements. Additions include bassist Billy Greer and guitarist Steve Morse, formerly with Dixie Dregs.

The new album, "In The Spirit of Things," has a strange point of inspiration. The entire record is built around Neosho Falls, Kansas, a tiny ghost town near Topeka that was abandoned after a massive flood in the early 1950s.

The town exists to an extent with a city hall, some car garages with cars still in them and shops with goods still on the shelves. Nearby descendants of the original townspeople explained that the town was a hell-raising place on weekends, with drunk gun-toters and various floozies. On weekdays it went back to being a peaceful farm community.

Bandmember Phil Ehart explains the album's concept. "It's about how people's hopes and dreams can get turned upside down in a single day. We used the town as a springboard to jump into things that everyone can relate to."

Kansas brings back such classic sounds as "Leftoverture" and "Point of Know Return," as well the ghost-inspired new material to Memorial Hall on Saturday, January 21.

punk turned Hendrix

Don't call it punk or you might get slapped in the face. That classification might have been okay back in 1977 when the Wipers began shattering nerves at the same time as the Sex Pistols in England and the Saints in Australia, but times have changed.

Today band leader Greg Sage is touring with



The Wipers—Jan. 30, Grand Emporium

the material of "The Circle," the eighth Wiper album, which, according to some, draws on influences as diverse as jazz, blues, classical and Jimi Hendrix. But don't let that creamy frosting fool you—the guitar work of Sage is full of a raw power able to penetrate any gray matter you may find between your ears.

Sage and The Wipers earned their raunchy reputation back in '79 at an L.A. concert with X, The Go-Go's and the Alley Cats. The show caused a punks vs. cops riot and gave the group its hard-edge label. Today the sound has been refined a bit and the punk ideologies are fading into the realization of greater things.

Greg Sage and The Wipers will sizzle the

walls of the Grand Emporium on Monday, January 30. Make sure you check your safety pins at the door.

thinking man's metal?

The metal outfit Atrophy first coalesced while conducting endurance experiments on a lizard at the University of Arizona. Guitarist Chris Lykins and vocalist Brian Zimmerman met in an Ecology class while they were college boys and, with a few more buddies, formed the band that is becoming a new wave in rock 'n' roll: thinking man's metal.

Webster says atrophy is a wasting away or a depressive decline. With a name like that, the



continued next page

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SWF. Never married, new in Kansas City, would love to meet male rocker to show me the town. I enjoy movies, concerts, parties, walks, dining out, etc. I'm 23, attractive brunette, non-smoker, but smokers are welcome, 5'6, former junior Miss Oklahoma, call 781-1033, ask for Cindy. No pranks, please. If you've got a band or just putting one together, I would like to try out for lead vocalist. This guy wants to sing! Call 931-1878. Be sure to ask for Kat.

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DJ Ray Velasquez

group is beginning a career as the social conscience of head bangers. The first album, "Socialized Hate," displays a fiendish jester planting U.S. and Soviet warheads on either side of a chasm. On vinyl the group takes out what must be pent-up college study frustrations on ear-drums with a speed metal attack worthy of such names as Megadeth and Metallica.

Album titles such as "Chemical Dependency," "Rest in Pieces," "Urban Decay" and "Beer Bong" reveal that Atrophy wields a suitcase full of social angst as well as school partying rituals. "Beer bong suck it down/beer bong don't do it wrong/beer bong don't take too long or else you'll drown."

Find out what happened to that lizard's endurance when Atrophy plays the Lone Star on Tuesday, January 17. Earplugs and straightjackets will not be provided.

Big Dipper shoots craps

The members of Big Dipper are not compulsive gamblers from sleazy Las Vegas casinos, but their 1988 release "Craps," may get them more exposure and disposable income than ever before. It's only natural that a devoted alternative band get sick of lumpy hotel beds and broken-down tour vans—and since the release of their second LP, the group must be salivating over that big-time recording contract lurking out in the haze.

Bass player Steve Michener even knows how to work the press in the tradition of the Beatles. Michener said in one interview that Big Dipper was "taller than Jesus." Resulting outrage is rock-eting the former members of the Volcano Suns,



Big Dipper—Feb. 1, Lone Star

Dumptruck and The Embarrassment into the spotlight.

As exiles from their variety of former bands, Big Dipper earns their living with mean guitars and a knack for catchiness you'd find unusual from four guys your mother would be glad to have over for dinner.

Vocalist Bill Goffrier continues to maintain periodic reunions with the former darlings of the Midwest, The Embarrassment. (One such rare regrouping will be held in Lawrence at the Bottleneck on January 6.)

With the cuts "Meet the Witch" and "Ron Klaus Wrecked His House," the new record explores heavier guitars and tougher lyrics with

some complex harmonies. The way it's heading, Big Dipper may be forced to hire a bodyguard to fend off the army of record company thugs and Miller Beer geeks looking to sign up America's next greatest band.

Get a sneak preview to the big time when Big Dipper appears at the Lone Star, Wednesday, February 1.

CONCERTS

To list an event, send information to the Pitch, 207 Westport, #203 KCMO 64111. Listings must be received 10 days before publication.

6•Ed & Theresa Gebauer, celtic and American folk, River Hill Apartments, call CrossCurrents, 221-9865.

6-8•Kansas City Symphony, with pianist Richard Goode,

10•Della Reese, Martin Luther King Celebration, Midland Theater, 8 p.m.. Call 421-7500.

11•McClain Family Band, Appalachian bluegrass, 8 p.m., call 471-0400.

13,15•Kansas City Symphony, "Tall Tales," call 471-7500.

14•Psychowelders, rock, Harlings.

20-22•Kansas City Symphony, with guitarist Christopher Parkening, call 471-7500.

21•William Jewell College, violinist Cho-Liang, pianist Andre-Michael Schub, call 781-7700.

24•Isaac Stern, violinist, KU Hoch Auditorium, 8 p.m., call 864-3982.

28•Billy Taylor, jazz, Folly Theater, 8 p.m., call 474-4444.

THEATER

12-15•"The Island" by Athol Fugard, New Directions Theatre. Call 474-8810.

14•"Rocky Horror Show," ends Jan. 14, Unicorn Theatre. Call 276-2700.

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9 OLIVER RILEY and the BLUES NOTIONS JAM	10 TO THE CONTRA BAND EVERY	11 St. Louis ★ STREET CORNER "Rock, Jazz, Fusion"	12	13	14
16 Full Blast Rhythm & Blues Band Jam	17 TUESDAY NIGHT	18 Kevin May and the Deaconaires "Honk Sax Rhythm & Blues"	19 Wichita	20	21

MON	TUE	WED	THU	FRI	SAT
OLIVER RILEY and the BLUES NOTIONS JAM	24 HOT REGGAE AND SALSA	25 HABITUAL RITUAL "80'S ROCK"	26	27 GUIDO'S BACK! THE 4 SKNNS Album Release Party	28
30 Full Blast Rhythm & Blues Band Jam	31 TO THE CONTRA BAND EVERY	2/1 TBA	2/2 TBA	2/3 THE CRAYONS KC's Best Party Band	2/4
2/6 Full Blast Rhythm & Blues Band Jam	2/7 TUESDAY NIGHT	Minneapolis The VEES "Rock 'n' Roll" Album Release Party	2/9 Iowa The Blue Band "Rock 'N Soul"	2/10	2/11

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Reviews

continued from page 22

role in the songwriting, and, most importantly, a right to define herself as she sees fit.

Karyn White takes full advantage of the latter. Side one shows it beautifully. From her playfulness in "The Way You Love Me" to her extreme sexiness in "Secret Rendezvous," from her earnestness in "Slow Down" to her defiance in "Superwoman," White makes it clear she's a whole person—sinful, yet righteous.

Side two runs the extremes. The traditional and beautiful ballad with Babyface on "Love Saw It" is followed by as strong a b-girl-flavored funk cut as ever graced vinyl. "Don't Mess with Me" even features a repeated "Ooh Baby, Baby, Baby, Baby, Baby" that can't help but bring Salt-N-Pepa to mind. At the same time, White borrows "bad self" phrasing from James Brown and makes it clear you don't dare cross any chalk lines with this girl. She closes with the bigger-than-life sound of "One Wish," making a statement that relates all the love songs to a much bigger picture.

Although produced by ace talents like Jeff Lorber, Reid and Babyface, it's White's own tough and passionate alto vocals that make this album really stand out. In "Superwoman," when she sings "I'm not the kind of girl that you can let down and think everything's okay," you better believe it. Though sexy and exciting, Karyn's also smart and deadly passionate. You'd be a fool to let this rare find get away. And though she says "Boy I am only human," you know you are, in fact, hearing the voice of a superwoman. And it's time to shut up and listen.

—Danny Alexander

ANTON BRUCKNER
Symphony No. 1 in C Minor
London 421 091

Many people are unfamiliar with Bruckner and shy away from his work. And that's unfortunate. However, if you are curious about Bruckner and what he has to offer as a composer, this is the recording to buy.

This Symphony No. 1 is his first by name only. It was, in fact, preceded by two symphonies, one in d minor and another in f minor. In 1868 the first performance of this symphony was held in Linz, Austria with the 43 year old Bruckner conducting. That performance was of the original version, also known as the Linz Version. In 1890 and 1891, Bruckner re-orchestrated the work which became known as the Vienna Version, the work reviewed here.

The Vienna version shows work of a matured composer. The orchestration is richer and more complex and the general form and structure of the symphony remains intact, yet hardly a measure goes by unaltered in some fashion; melodically, texturally, rhythmically, or harmonically.

Chailly's interpretation of the work sheds quite a new light on the symphony, as well as Bruckner as a whole. The RSO Berlin performs on a high technical level; however, the intonation wanders occasionally. Chailly's tempos follow the general mainstream of interpretive action for this work except where Bruckner has altered the tempos himself.

If you are curious about Bruckner, I strongly recommend that you invest in this recording. The fidelity is spectacular, especially on compact disc.

If you find this work interesting you may want to compare it to the Linz version (A fine recording of the Linz version is on DG with Herbert Von Karajan, DDD).

—Brian St. John

the Lone Star

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15 THE CLIQUE JAM NIGHT	16 FAZE ONE	17 FIANCE	18 FOUR OUT OF FIVE DENTISTS	19 FOUR OUT OF FIVE DENTISTS	20 THE HOLLOW MEN	21 THE HOLLOW MEN
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Calendar subject to change. Call 843-9723 for current schedule.

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lead story

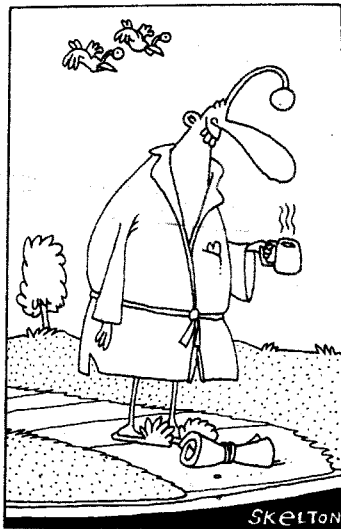
•According to figures quoted in the South African Parliament and based on the Population Registration Act, nearly 800 South Africans officially became members of a different race group last year. They included 518 coloreds who became white, 14 whites who became colored, seven Chinese who became white, two whites who became Indian, 50 Indians who became colored, 54 coloreds who became Indian, 17 Indians who became Malay, four coloreds who became Chinese, one Malay who became Chinese, 80 blacks who became colored, and five coloreds who became black.

court reporter

•The European Court of Justice in Luxembourg ruled in July that the Netherlands cannot impose Europe's value-added tax on the sale of hashish, since it is illegal, even though the Netherlands wanted to impose the tax because it does not prosecute persons who sell small amounts.

•A plea bargain to kidnapping and sexual battery charges in a Tampa case in April was halted by the judge midway through the defendant's courtroom confession when he began to implicate Larry Hagman, Victoria Principal and Sylvester Stallone in his plan to kidnap a 7-year-old girl.

•Raleigh, N.C., Judge Jerry Leonard gave James Graham the choice of going to jail for failure to pay child support or writing 10,000 times "I must pay my child support on time," when he sentenced him in May. Graham chose



the latter, and when he fell further behind in his payments, Leonard found the writing submission to contain much skip-numbering and to have been done in three different handwriting styles.

•In Pittsburgh, Gary Starr, convicted of murdering his 20-year-old daughter, petitioned the trial judge in September to speed up his departure from city jail to a state prison because he wanted to watch television, which was not available in city jail. The judge denied the petition,

noting that he believed that the only reason Starr had complained so often about his court-appointed lawyer's deliberateness during the trial was because the trial was interfering with Starr's television-watching. Starr previously served nine years in jail for the 1971 murder of his wife.

the entrepreneurial spirit

•Animal Manors of New York City charges \$10,000 (plus options) to construct a dog house as a replica of the owner's house.

•In Cleveland, "The Bathroom Journal" folded after four issues, able to attract only 7,500 of the 50 million Americans who read in the bathroom.

science fair

•To cure Ethel St. Lawrence of an aneurysm pressing on her brain, doctors at Allegheny General Hospital in Pittsburgh had to "kill" her for 40 minutes, putting her into a coma, stopping her heart, chilling her by 40 degrees, and draining her blood. She returned to work in September, three months after the operation.

•Research at the University of Kentucky Medical Center has found that 25 percent of the general population (and 40-60 percent of asthma sufferers in some regions) are allergic to cockroach skin and shell that become airborne when roaches die.

•In Clarksville, Tenn., inventor Freddie Roberts flew a remote-control lawn mower (upside down and through loops and turns) in order, he said, "to silence a few critics who think I'm crazy."

odds & ends (mostly odds)

•In Plantation, Fla., a pit bull terrier chasing cats lying under a 1983 Honda ripped off the car's grill and badly mangled the front end, causing \$2,000 in damage.

•In Indonesia, to get around the general ban on beauty contests, sponsors have taken to staging contests that emphasize only certain body parts, such as June's beautiful lips contest and August's beautiful calf contest.

very close to the edge

•David B. Lee, 32, was arrested in August in San Francisco for bludgeoning his 86-year-old grandmother to death with a television set. He was found waiting for police to arrive, in a room across the hall from the bloody murder scene, singing, "The hills are alive with the sound of music."

•In Kernersville, N.C., Terry Key, 41, and his sister, Barbara, 54, burned down their \$70,000 house rather than clean the garbage that had been accumulating. The house was paid for but not insured.

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